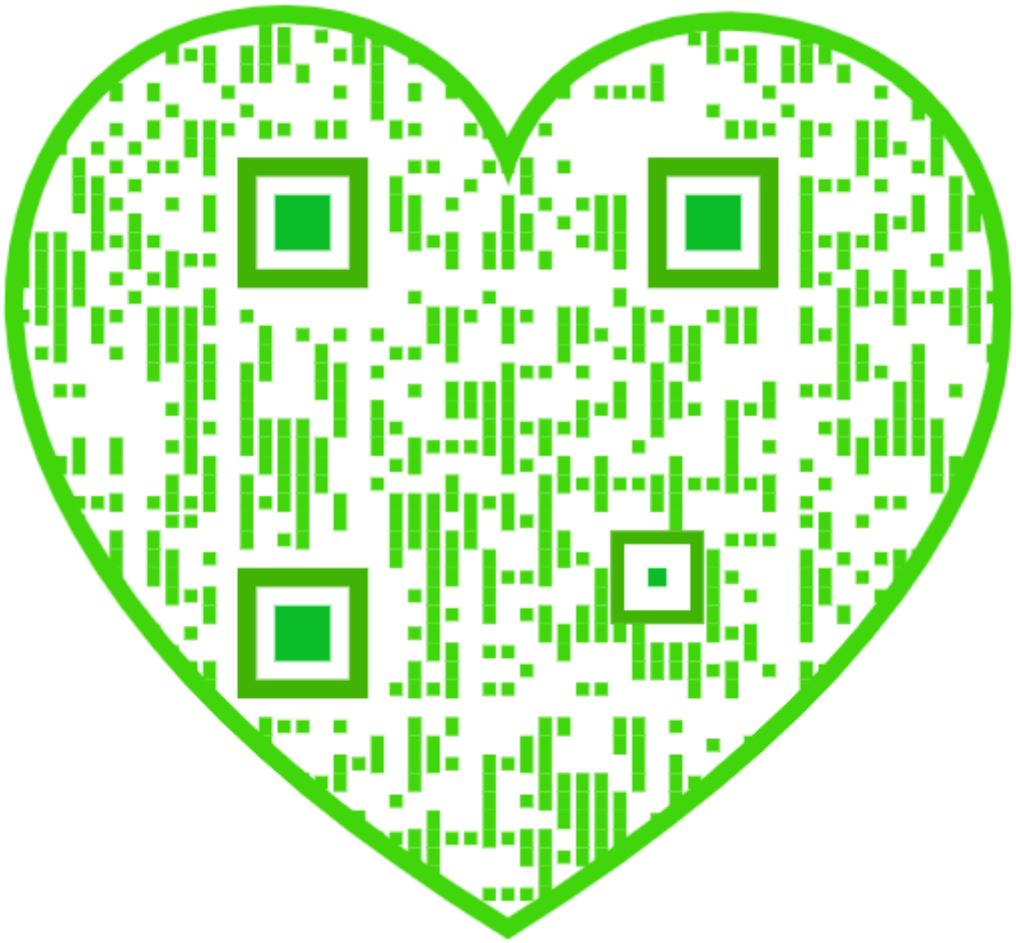

INSTRUCTIONS

FANCY WORK

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AND THE

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LADIES' FANCY WORK.

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BY a special arrangement with J. F. INGALLS, the leading publisher of Ladies' Fancy Work Books, we are able to present to our subscribers this beautiful Book of Fancy Work. We hope it will give you much pleasure and useful information. By reading e advertisements on the cover pages, you will see that J. F. INGALLS has a large variety of Fancy Work Books, Stamping Patterns, amping Outfits, Stamped Felt and Linen Goods, and Fancy Work Materials that he furnishes at popular prices. When ordering y goods advertised in this book *be sure* and send your orders direct to J. F. INGALLS, Publisher, Lynn, Mass.

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LADIES' FANCY WORK.

IN presenting this book to our subscribers our object has been to cover as much ground as we could, and to give a larger variety of Fancy Work Patterns and Instructions than is given in any Fancy Work Book that has been published. This book contains Patterns and Instructions for Kensington Embroidery, Artistic Needle Work, Out-e Embroidery, Knitting Patterns, Crochet Patterns, Darned Lace Patterns, Macramé Lace Patterns, Rick-Rack Trim-ng, Worsted Cross-Stitch Patterns, etc. We give below a partial list of the contents: Terms used in Knitting, Terms -d in Crocheting, Descriptive List of the Foundation Fabrics used in Fancy Work, including Cloth Fabrics, Rug terials, Silk, Java, Panama, Railroad, Worsted Net, Mummy, Ida and Congress Canvas: also Descriptive List of the orking Materials, including Germantown, Berlin and Fancy Wools, Crewel, Zephyrs, Silk Materials, Chenille, Aracine, old and Silver Thread, Oakdale Twine, etc.; Illustrated Description of Stitches, including *South Kensington*, *Out-e*, *Satin*, *Feather*, *Cross*, *Plush*, *Persian*, *Tent*, *Tapestry*, *Star*, *Renaissance Stitches*, from Paris, including *Diamond*, *arled Diamond*, *Milan Point*, *Spanish Point*, *Feather*, *Twisted Wheels*, *Rosette*, and *Wicker Stitches;* also *Point sse* and *Snow Flake Stitches*, for Crazy Patchwork; Instructions for Kensington Painting, also for Hand Painting; ll Instructions for Stamping, including Directions for Making the Powder and Paint used for Stamping. A large variety Fancy Work Patterns, including Antique and Grecian Crochet Edging, Patchwork Patterns, Decorated Band for Fancy ork, Fan Pin Cushion, Design for Piano Cover, some fine Darned Lace Patterns, Design for Tidy or Mat, Outline nbroidery Patterns, Ladies' Work Bag, Quilt of Silk Patchwork, Macramé Lace Patterns, Table Scarf, Whisk Broom lder, Banner Lamp Shade, etc. We hope each of our subscribers will find much in this book to benefit them.

TERMS USED IN KNITTING.

To Cast On.—The first interlacement of the cotton on the needle.

To Cast Off.—To knit 2 stitches, and to pass over the second, and so on to the last stitch, which is to be secured by drawing the thread through.

To Cast Over.—To bring the cotton forward round the needle.

To Narrow.—To lessen by bringing two stitches together.

To Seam.—To knit a stitch with the cotton before the needle.

To Widen.—To increase by making a stitch, bringing the cotton round the needle, and knitting the same when it occurs.

A Plain Row.—That composed of simple knitting.

To Purl.—To knit with the cotton before the needle.

To Rib.—To work alternate rows of plain and purl knitting.

A Loop Stitch.—Made by bringing the cotton before the needle, which in knitting the succeeding stitch will again take its own place.

To Slip or Pass a Stitch.—To change it from one needle to the other without knitting it.

When it is requisite to cast off, and continue a row on a separate needle, run a coarse thread through the cast off stitches, as they are easily taken up when required.—*Household.*

TERMS USED IN CROCHET.

Chain Stitch.—Chain stitch begins all work, and continues to draw the thread through until the chain is long enough.

Short Stitch.—Keep one loop on the needle, put the needle into the stitch and draw the thread through it and the loop at the same time.

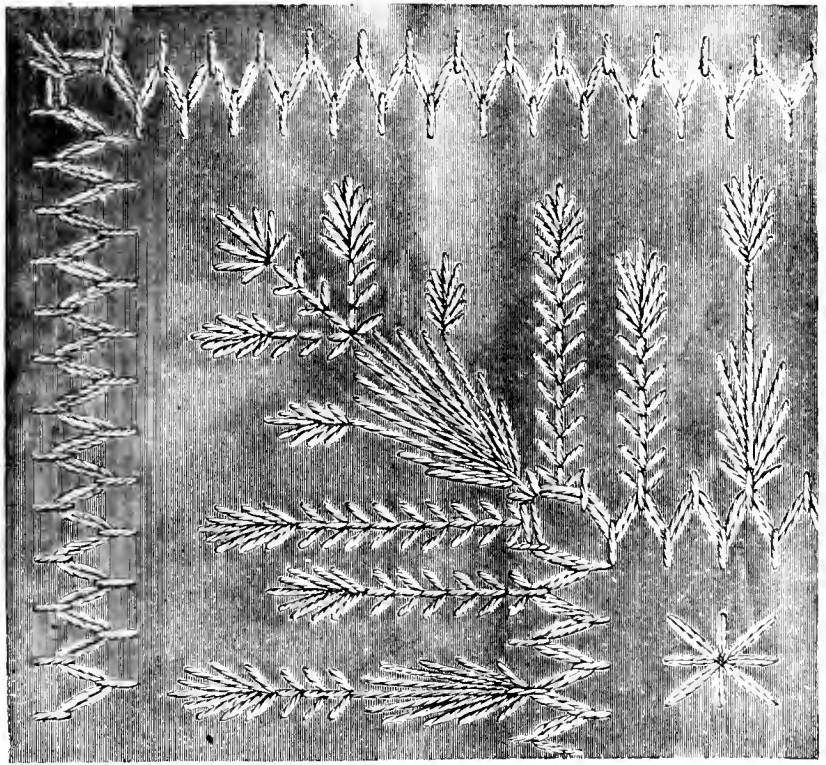
Single Crochet.—Put the needle into the stitch, and draw the thread through it, and then put the thread over and draw through both loops together.

Long Crochet.—Put the thread over needle before you put it into the work, draw the thread through work, then thread over and through two loops, and again thread over and through two loops.

Open Crochet.—Make one long crochet, then one chain stitch, and omit or pass over one stitch of the work, make one long crochet into next stitch.

CRAZY PILLOW.

A crazy or autograph pillow is a piece of common cotton canvas, the size you want your pillow, which you pass around among your friends, letting each one work something on it. Each one contributes her mite, anything and anywhere she chooses, and when all have worked, the owner fills it in, and finishes it the same as any other sofa pillow. Some nice patterns for crazy pillows will be found in our book of 100 Worsted Cross-Stitch Patterns: price, 25 cents, by mail.



DESIGN FOR A PIANO COVER OR TABLE CLOTH.

DESIGN FOR A PIANO COVER OR TABLE CLOTH.

This engraving represents a very handsome design for a table spread, piano cover or stand cloth. The model from which this illustration was copied is made on garnet wool canvas, with a rich, gold-colored floss, and is probably as effective a combination as can be suggested. However, personal taste, and the prevailing tint in a room where the article embroidered is to be used, must direct combinations. It is not necessary to use canvas, as cloth, felt or Canton flannel may be preferred; but the meshes of the canvas will be found of great assistance in following the pattern with regularity of stitch. The work is all done in a long back-stitch, or sort of Kensington stitch, and is extremely effective.

Stitches and Foundation Fabrics.

A LIST and explanation of the fabrics and working materials used in embroidering fancy articles, hangings, coverings, tidies, etc. Also, directions for and illustrations of various stitches. With the exception of two or three, the stitches are all variations of the cross-stitch, and are generally familiar, although there are many to whom they yet remain an unsolved mystery. The Alpha of all stitches is probably the "Gobelin," or "tapestry" stitch, but it is one which should not be taken up first by the beginner, for various reasons. We will proceed to describe the ordinary stitches.

FOUNDATION FABRICS.

In commerce, the word "canvas" embraces certain varieties of fabric, each with the same predominating characteristic of permitting regular cross or single stitches to be made upon it in every direction. Of late, many additions have been made, one of which is extremely desirable, on account of its texture and width, which renders it suitable for piano and table covers. We refer to

PLAIN WORSTED CANVAS.

This canvas is woven of thick wool threads in the ordinary manner, two threads of warp and two of woof forming each square required for a cross-stitch. It is generally worked in silk, crewel, or *filoselle*, and is not only used for all the ordinary canvas work, but is, as before mentioned, selected for furniture or piano spreads. It comes in all shades of red, blue, buff, etc., as well as in black, and occasionally in white. Its widths, like nearly every variety of canvas, are half a yard, three-quarters, one yard, and a yard and a half.

SILK CANVAS.

This canvas is always used for fine work, which is for inspection rather than for service, although now and then the sweetheart selects it to form an embroidered pair of suspenders for her lover; and in this capacity it does very good service, probably from the unfrequency with which so dainty a gift is worn. It is generally embroidered in floss and beads, or in either alone, and is used for glove and kerchief boxes, cases for spectacles, covers for fancy toilette cushions and boxes, and especially for bracket lambrequins. It comes in black, white and various tints, and requires no "filling in" after the design is worked, being a sufficiently handsome fabric in itself.

JAVA CANVAS.

This variety comes in cotton and linen, and includes the worsted canvas before mentioned. As the threads are finer, two are woven together, so that four of the warp and four of the woof make the square or block marking out the stitch. It comes in all the desirable shades, colors and widths, and is used for tidies, mats, sofa-pillows, slippers, covers for stools, bags for brushes, shoes, etc.

PANAMA CANVAS.

This fabric is straw-colored and straw-like in texture, and forms beautiful fancy articles for the table, such as baskets, mats, card-cases, etc. It is generally worked in crewel, split zephyr or silk.

HONEY-COMB CANVAS.

This is a cotton canvas, familiar to almost every one from the resemblance its surface bears to honey comb, except that the mesh is square instead of hexagonal. It is worked on the surface with long stitches of single worsted run under the threads forming the square or meshes. The worsted run in for the border is cut off or looped up at some distance from the edge, to form a fringe. It is used principally for toilette sets for bureaus and wash-stands.

RAILROAD OR NET CANVAS.

This is a stiff linen and cotton fabric, in black or white, and woven in a large, open mesh. It requires a double worsted to work with, and may be filled in for a background or lined. Cross and star stitches are principally used for it, but it may be worked in the same way as honey-comb canvas. It is used for tidies and sofa pillows.

MUMMY CANVAS.

This is a new variety, presenting the same surface as regular mummy cloth, except that it is woven in close, irregular-looking meshes. Even for experts, counting threads will be necessary for regular work on this canvas, and therefore it is not advisable for beginners. It is handsome, however, and will require no grounding or filling in. The color is the natural linen tint, and the fabric may be worked with crewel, silk or zephyr. It is used for chair backs and seats, fancy camp stools, cushion covers, sofa pillows and any article requiring a strong foundation.

IDA CANVAS.

This is a new, unbleached linen canvas, which is woven in loose meshes that look as if they had once been embroidered and then had the work picked out again. It is just the thing for beginners, and is also preferred to the Java for all purposes. It is worked with single zephyr and silk floss. Later, some very handsome designs will be given for this canvas, which, like the wool and mummy canvas, is also largely used for table and stand spreads.

CONGRESS CANVAS.

For delicate tidies, covers, etc., to be done in fine crewel, floss or *filoselle*, this canvas is at the present time the favorite. Although it is really very strong, being made of hard, twisted linen threads, it looks like coarse or heavy tarlatan, without the stiffness of and with the transparency natural to the latter fabric. It is ornamented in stripes, as follows:—The length required is cut, and a satin ribbon, about No. 12, is basted through the middle, and one of another color at each side, so as to leave four spaces of canvas. The ribbon is fastened down at each edge, and at the centre if desired, with fancy stitches in gay flosses. A floral pattern is then stamped between the ribbons, and is embroidered in one of the South Kensington stitches in natural colors with silk floss or *filoselle*. Tassels and the fringed ends of the ribbon finish the ends, and the sides are hemmed in a fancy stitch with bright flosses. It comes in white, black and all the fancy tints, and is really the most dainty of all the canvases of the present.

FANCY CANVASES.

Although the two varieties we have to describe are really varieties of the plain styles already mentioned, it is, perhaps, as well to call particular attention to them by a separate paragraph. One is the Ida, which has its surface blocked off in two-and-a-half-inch diamond squares by a Grecian pattern that is woven in. The squares are decorated in any fancy design in cross and back-stitch, or with appliquéd classes, the Grecian effect being left either undecorated or otherwise, as the taste directs. This canvas is suitable for tidies, toilette sets, cushion covers, chair backs, etc., and is seen in unbleached and cream-white.

The other is a worsted canvas, of which our example is bright scarlet. Its squares are one inch and a half in size, and are separated or marked out by inch-wide weavings in honey-comb pattern. The squares are worked in either cross-stitch or back-stitch, and in any colors harmonious with the color of the canvas. For cushions and spreads it is very handsome.

CLOTH FABRICS.

Upon regular fabrics all embroidery designs have to be stamped, and are generally worked in over-and-over or back-stitch, with crewel or silk, or with both combined. There are several varieties; such as broadcloth, mummy cloth, felt and French flannel, which latter is only an "artistic" rendering of the old-fashioned Canton or cotton flannel. Stand, table and piano covers, lambrequins, upholstery and wall-hangings are all made from these materials, which are soft in texture, rich in falling folds, and eminently suitable for any purpose for which they are chosen. All the olives, old gold, æsthetic reds and antique blues and pinks are fashionable in embroidery materials for such fabrics, and the latter are principally of an olive, old gold or red color.

RUG MATERIALS.

Sack-cloth — better known as coffee-bagging — burlaps and a thick, coarse, unbleached canvas are generally selected for rugs. Berlin or Germantown wools and double zephyr are the embroidering materials. The bordering may be purchased and then embroidered along its heading and sewed on, or one may be crocheted along the edge. Cross and star stitches are used for rugs.

MISCELLANEOUS FABRICS.

In linen, there are scrim, a strainer-like fabric, for curtains; crash which is made into chair backs, cushions, rugs, spreads and towels, with crewel work for the decoration; and heavy linen sheeting, and any other linen not having a glazed finish, which are worked with crewel into samplers and decorated napkins, table and bed linen, tidies and all sort of fancy coverings. Then there are sail-cloth and fancy bed-ticking, Turkish towelling and cricketing flannel, all of which find a place on the list of fabrics for artistic needle-work and are used for any purpose seeming appropriate.

FINE FABRICS.

The silk and velvet fabrics used for elegant trifles, and for fans, slippers, etc., are costly, and require an experienced workwoman to make a success of the attempt to embroider upon them. Embroidery of floss silk, *filoselle*, chenille, beads, and gold and silver threads are all necessary to artistic work, as they are unsuited to the coarser wools and crewels.

WORKING MATERIALS.

The proper kind of needle is one of the first considerations upon the list of

IMPLEMENTS.

Whether intended for silk or worsted, it should have an eye sufficiently large to allow the strand to pass through easily and without fraying, and yet not so large as to crowd the threads of the fabric. For all canvas embroidery, choose a needle with blunt or rounded point; but for embroidery upon close fabrics, a sharp-pointed needle must be used. A silver thimble, worn nearly smooth, or a plain ivory one, is considered best for embroidery. In embroidery upon satin or silk, two thimbles are used, one upon each hand.

In large pieces of work, and in some small ones also, it will be found necessary to use a frame. A frame like that of a slate, made of the desired size, is nice. Two hoops are often used, one large enough to slip on over the other after the latter is covered with the fabric.

The scissors should be small, very sharp and finely pointed. For cutting skeins of silk or wool into proper lengths, round-pointed shears are best.

In some of the finer designs it will be necessary to pierce small holes, and for this a bodkin is needed.

CREWEL.

Away back in our childhood, crewel was simply penny skeins, or what we now call single zephyr, and though it worked softly and shaded beautifully, it is not so well adapted to artistic work as English crewel, which looks like coarse but even Shetland wool. It is composed of two closely-twisted strands of a soft and glossy, yet slightly wiry wool. This lustre acts as an agent in shading, so that a leaf or petal done flatly and in but one tint changes its shadows or shades with every reflection of the light. This quality is considered one of its chief charms. It works in as easily and as prettily as silk, and is always used for satin stitch or a long back-stitch. It comes in all tints of every shade, and is sold by the skein in small quantities and by weight in the larger ones.

ZEPHYR.

There are three kinds of this familiar wool—double, single and split, containing respectively eight, four and two threads. The double and single are very slightly twisted together, so that the strands can be divided for embroidery. The two strands of split zephyr are twisted as closely as crewel, and this wool is used principally for crocheting.

GERMANTOWN AND BERLIN WOOLS.

There is very little difference between these two varieties, each consisting of four strands of wiry wool twisted together a little more firmly than zephyr, but having more of the crewel finish. They are used principally for embroidering burlaps and canvas rugs, and for knitting spreads, house-sacks and shawls.

Shetland floss, which resembles these wools, but is softer than either, and Shetland wool, with which every one is familiar, may also be included under this head, as both are used for knitting shawls.

SAXONY YARN.

There are two kinds of this yarn—the "two-thread" and the "three-thread," each twisted very closely. It comes in all shades, and while it is sometimes used for cross-stitch on canvas tidies, etc., it is principally used for crocheting lace, shawls, sacks, etc.

FANCY WOOLS.

Pompadour wool comes in all shades, and is, like split zephyr, very loosely over-wound with a fine-strand *filoselle* silk or floss.

The newest thing is "frosted" wool, which is extremely handsome, and comes not only in all the delicate tints but also in the *cachemire* or metal effect. The latter, of which we have a sample before us, consists of three very fine strands of black wool, each wound with a minute crimped wire of metal, two of the wires being gilt and one copper color. The effect is that of a string of very fine rainbow beads. The pale tints of blue, rose, cream, etc., are wound with silver tinsel, and the yellows with gilt. Care must be exercised in working it, as it will not pass through any but large-meshed canvas. It can be laid on the surface with the same effect as satin stitch, and fastened down with silk stitches.

SILK MATERIALS.

Saddler's silk, embroidery silk, floss and *filoselle* are the four varieties in use. The first is used a great deal for fringes and chain-stitch embroidery. The second is used for the main portion of any design, and may be intermingled with floss to soften the edges of leaves and petals. *Filoselle* is a coarse, untwisted silk, composed of several strands of very slightly twisted threads. It is sometimes used in place of embroidery silk, especially in designs where large blossoms predominate. It shades prettily, and makes a satiny surface that is very handsome. It comes in skeins, like the other varieties.

CHENILLE.

For embroidery, chenille is very fine, and must be cut in short lengths, as it soon pulls out by drawing it repeatedly through any fabric. It is effective for portions of a design, but is not durable for anything that is to receive wear.

ARACINE.

A new material used for working large coarse leaves and flowers, also used in combination with Rococo or Ribbon Work.

GOLD AND SILVER THREADS.

Gold and silver threads come in several varieties, and, judiciously used, add a very charming effect to embroidery.

COLORED BEADS.

Colored beads are very effective in embroidering, and may be purchased so as to shade as handsomely as wool. Aside from these, several varieties of pearl beads, together with gold, steel and the rainbow kind, greatly enhance the effect of many patterns.

FLOSS AND CREWELS

Floss and Crewels are used for Kensington Embroidery.

CHENILLES AND ARACINE.

Chenilles and Aracine are used for Pansies, Sumach, Golden Rod, etc., with the same stitch as the Kensington Embroidery.

EMBROIDERY SILK.

Embroidery Silk is used for Flannel Skirts and all kinds of laid work.

ETCHING SILK, EMBROIDERY COTTON AND FINE ART CREWELS

Etching Silk, Embroidery Cotton and Fine Art Crewels are used for Outline Work.

"OAKDALE" TWINE.

Oakdale Twine is used in combination with Ribbon for Tidies and Lambrequins. For full information about Twine Tidies see our large Price List of Books, Outfits, etc.

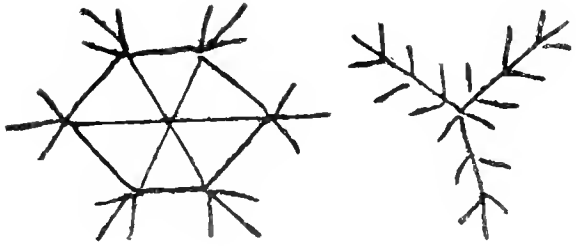
LINEN AND EMBROIDERY CRASH.

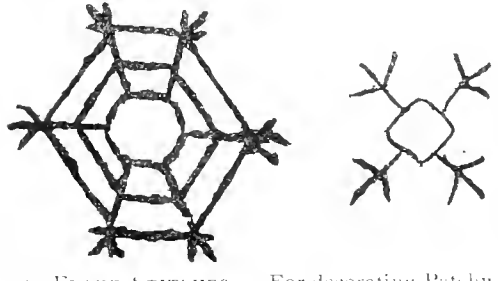
Linen and Embroidery Crash are used for Splashers, Tidies, Tray Cloths, etc.

FELTING.

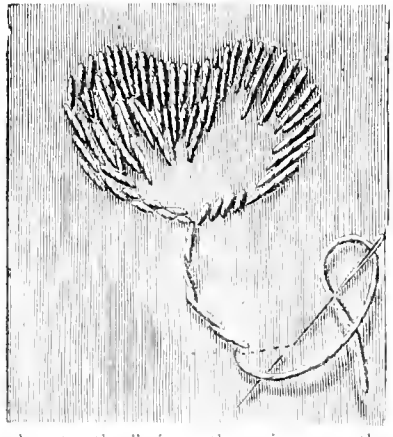
Felting is used for Table Scarfs, Covers, Tidies, Lambrequins, Portières, etc., great variety of colors.

☞ We furnish all of these goods. See PRICE LIST OF MATERIALS on the Cover of this Book; also on our Large Price List.



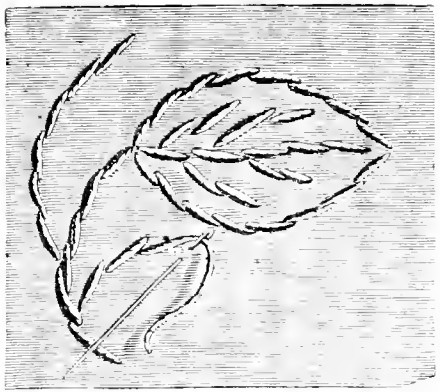


SNOW FLAKE STITCHES. (For decorating Patchwork.



SOUTH KENSINGTON STITCH.

At South Kensington, England, some ladies of the nobility have established an art school, in which all styles of needle-work, antique and modern, are taught. One or two of these stitches have taken quite a hold upon the affections of the embroidery-loving woman, and for the want of a better name each is called "South Kensington Stitch." It will thus be seen that the article "a" is the appropriate one to use, and not "the," since there is more than one stitch belonging to the South Kensington School. The stitch, however, which has gone abroad in printers' ink as the South Kensington, is clearly illustrated by the engraving. It will be seen that it is nothing more than a back-stitch, the stitches being made to fit in between each other with no special regularity, except to produce perfect shading. The outline of the design is stamped, and must be perfectly even when worked; but the interior of the petal or leaf is to be filled in according to the shape, and shaded to the taste, or the pattern if there be one to copy. English crewel is the proper working worsted for this stitch. Another stitch, known in the school mentioned as the "Stem Stitch," is here called the "Outline."

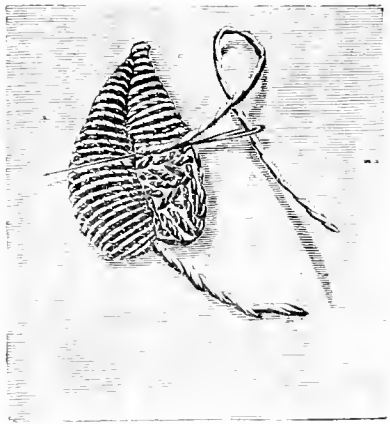


SOUTH KENSINGTON OUTLINE STITCH

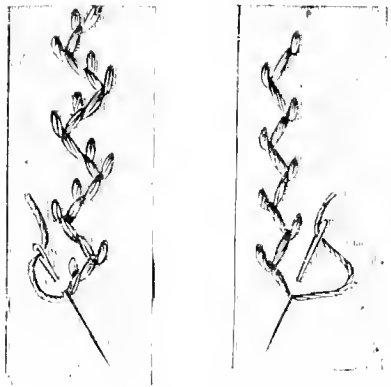
It cannot be clearly explained in words, but may be comprehended at once by inspection of the engraving. It forms an unbroken outline, which appears like a finely twisted silk cord. It is very effective on satin, and is used for such designs as statuary with flowing draperies, Cupid, game, etc., looking when finished, like a fine pen and ink drawing. One panel done on old gold satin, with dark olive embroidery silk, is exquisite. There is no filling in or shading; it is simply the outline that is followed; and also the strokes which would be made with a pen to represent drapery, or any of the other details of an unshaded sketch. It is very effective in foliage, butterflies, animals, etc., and may be made on almost any article of fancy work, as well as used for marking linen.

SATIN STITCH

Is done in all sorts of flosses, embroidery silks, zephyrs and crewels, and upon silk, satin, velvet, cloth and canvas. The pattern must be stamped and then "run" along all the lines with silk or worsted, and



SATIN STITCH.

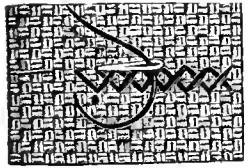


DESIGNS FOR FEATHER STITCH.

each leaf and petal, if of good size, must be crossed and recrossed with the same, all before the real embroidery begins. There must be no break in the edge of a leaf or petal, and consequently each stitch must be carefully and evenly set. In leaves, such as the one shown in the illustration, the center is defined by the meeting of the stitches, which must be exactly even. Satin stitch is simply an over-and-over stitch, and generally both sides of the work look almost equally well.

DESIGNS FOR FEATHER STITCH.

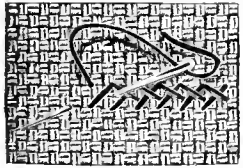
These two designs are very pretty for fastening the edges of ribbons or strips of contrasting fabric to position, or for outlining borders, hemming flannels and embellishing fancy work generally. It is done by the chain stitch movement, and is very simple.



CROSS-STITCH.

CROSS-STITCH.

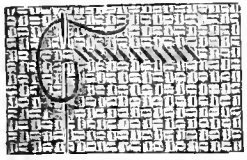
This is the first to be learned in doing canvas work. It is made by a back-stitch movement, with the needle always pointing to the left, as will be observed in the illustration, except sometimes in changing the direction of the design. Of Java or ordinary canvas two threads each way is the limit for the stitch, one-half of which crosses diagonally from left to right and the other half in just the opposite direction. Each stitch is completed before the next is commenced, although in some instances a line of half-stitches may be made from left to right and the other halves finished in the opposite direction. The result is the same, but the effect is not so smooth, and consequently not so accurate.



PERSIAN CROSS-STITCH.

PERSIAN CROSS-STITCH.

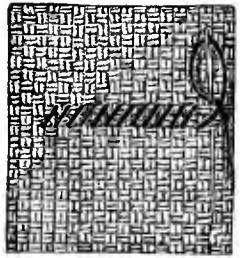
It is said that in the irregularity of this stitch, and the Oriental colors selected for it, consists its beauty when it covers a design. By varying the length of the stitch, almost any design may be copied. The silk or worsted is carried across two threads of the ground for the first half of the stitch, and is then brought up between the two threads and the cross is made over the upper half of the long stitch. The illustration will clearly explain the method and effect.



TENT STITCH.

TENT STITCH.

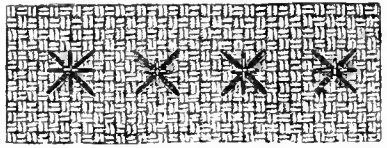
This is simply a short stitch made over a single crossing of the canvas threads and all slanting from right to left, four tent stitches occupying the space of an ordinary cross-stitch. It produces a very fine grounding, and must be carefully and evenly done. The movement is the same as in the tapestry stitch, as will be seen by referring to the engraving, which illustrates "tent" stitch perfectly.



TAPESTRY STITCH.

TAPESTRY STITCH.

It is in this stitch that the old hangings and pictures, now so valued from their antiquity, were made. Although very simple, only those having some knowledge of the art of painting should attempt anything in this stitch, as the shading must depend upon the eye and not upon a counting of the stitches. Many of the old designs were painted upon the foundation canvas, which was of great assistance to the worker; and we presume that some of the decorative art societies who are making a revival of Gobelin tapestry a specialty, would be able to furnish the same style of design. An artist in tapestry work can copy accurately from an oil-painted picture, with only the eye directing the coloring and shading. As we have before mentioned, four threads of canvas—two each way—mark out the space of one ordinary cross-stitch, and in this space two tapestry stitches are made. They are worked from left to right, crossing four threads in height and one in width, with a back-stitch movement, bringing the needle out toward the worker at the bottom of the line upon which she is working. The picture illustrates clearly the effect and the method of making tapestry stitch.



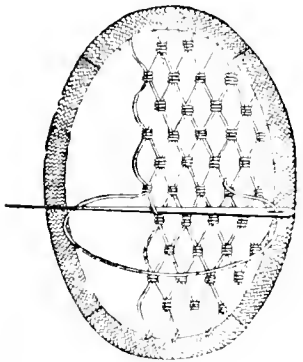
STAR STITCH.

STAR STITCH.

There are four varieties of this stitch, which is seldom used to delineate a design, unless upon coarse net or railroad canvas, for which the ordinary cross-stitch is not heavy enough. The illustrations delineate it very plainly, making it unnecessary to give a special description of it.

DIAMOND STITCH.

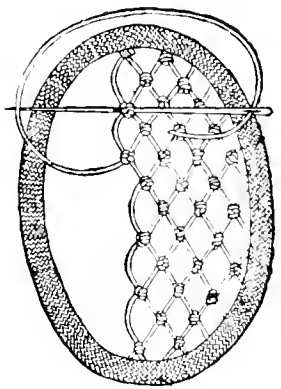
No. 3.—A kind of net stitch. It is very simple; you make at each net stitch going and coming three button-hole stitches very near together.



3

THE PEARLED DIAMOND STITCH.

No. 4.—This stitch comes from the preceding one. After making three button-hole stitches beside each other, from left to right, you bring the needle back, then you make a button-hole stitch from right to left over the loop. In returning the contrary effect is produced, and the needle should pass in the loop.

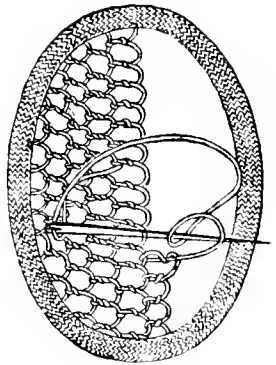


4

RENAISSANCE STITCHES FROM PARIS.

MILAN POINT, OR STITCH.

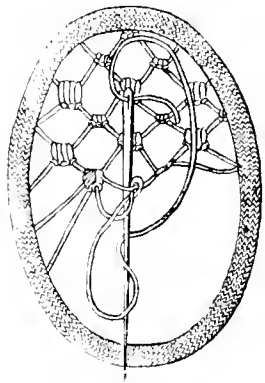
No. 7.—You make the returning row with diamond stitches, that is to say you make three little festoons beside each other, but these should be graded as in crochet work, then turn the thread several times around the needle as the design indicates.



7

SPANISH POINT, OR STITCH.

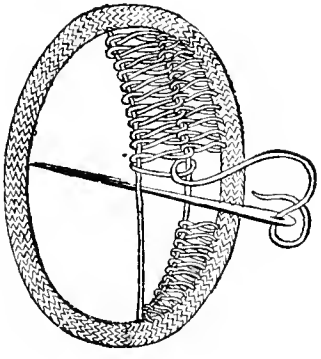
No. 8.—This stitch is only the tulle or net stitch with the net a little more elongated; it is done by making a turn or a knot of the thread; you pass the needle in this turn after having put it through the net of the preceding row.



8.

FEATHER STITCH (PART SECOND).

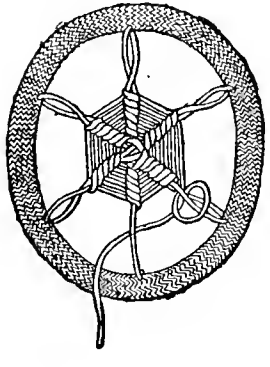
No. 11.—Make the needle afterward to enter beside the stitch made, at its right, instead of this extended or held thread, which should then pass over the needle.



11.

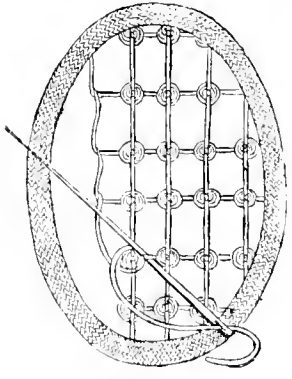
TWISTED WHEELS.

No. 12.—This is very much used at present and is found in net and in English needle-work. You make at first six or eight branches according to the space you wish to fill. You start from the centre and return always upon the thread like a snail, you go from one branch to another making a stitch over each of them.



12.

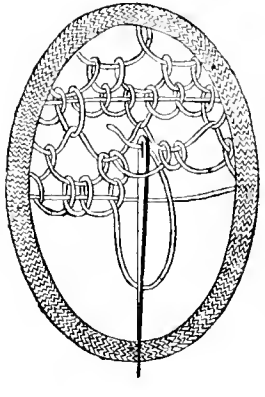
RENAISSANCE STITCHES FROM PARIS.



13.

ROSETTE STITCH.

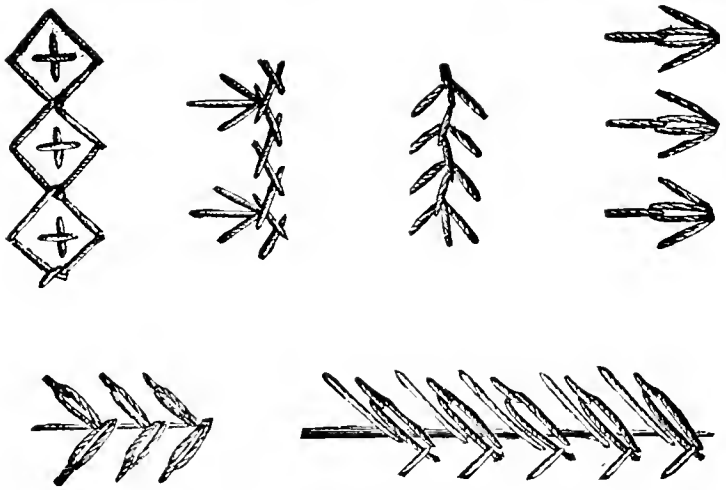
No. 13. — Make at first a net stitch from right to left, then in going, instead of passing at once from one stitch to another, at the place where the threads cross, you turn alternately in passing the needle over and under each of these cords coming back. You place the thread in the loop as in the net stitch; the square forms naturally.



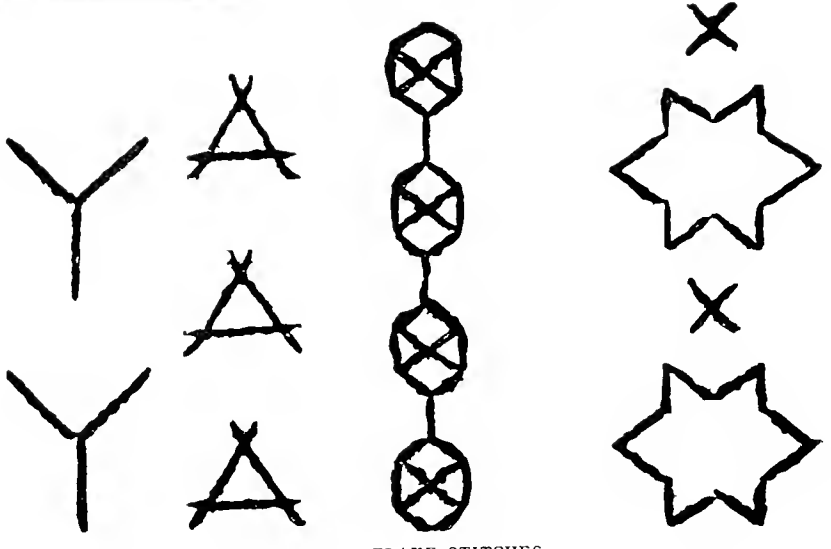
14.

THE WICKER STITCH.

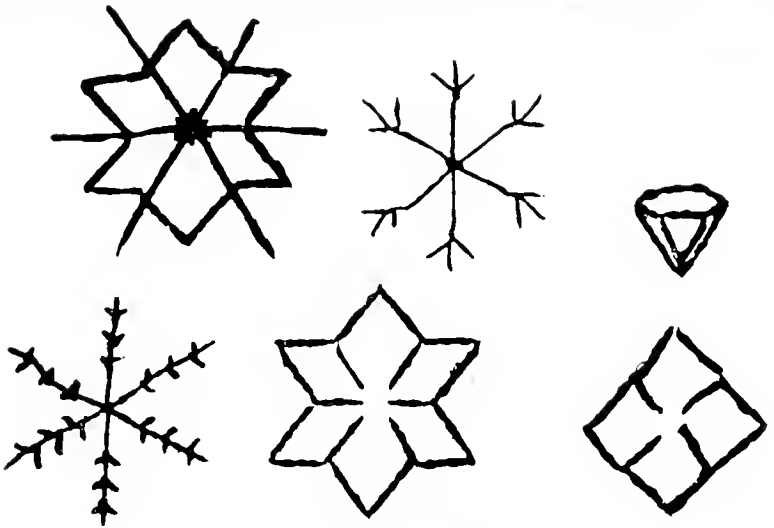
No. 14 — For this stitch, which is a kind of macramé stitch, you make around a great festoon or button-hole stitch going, and two net stitches in each large stitch returning, you pass the thread straight across in returning and then in going from left to right again you make a net stitch in each loop including the extended thread. You begin again a large loose stitch in every other loop. The needle should pass under not over the extended thread.



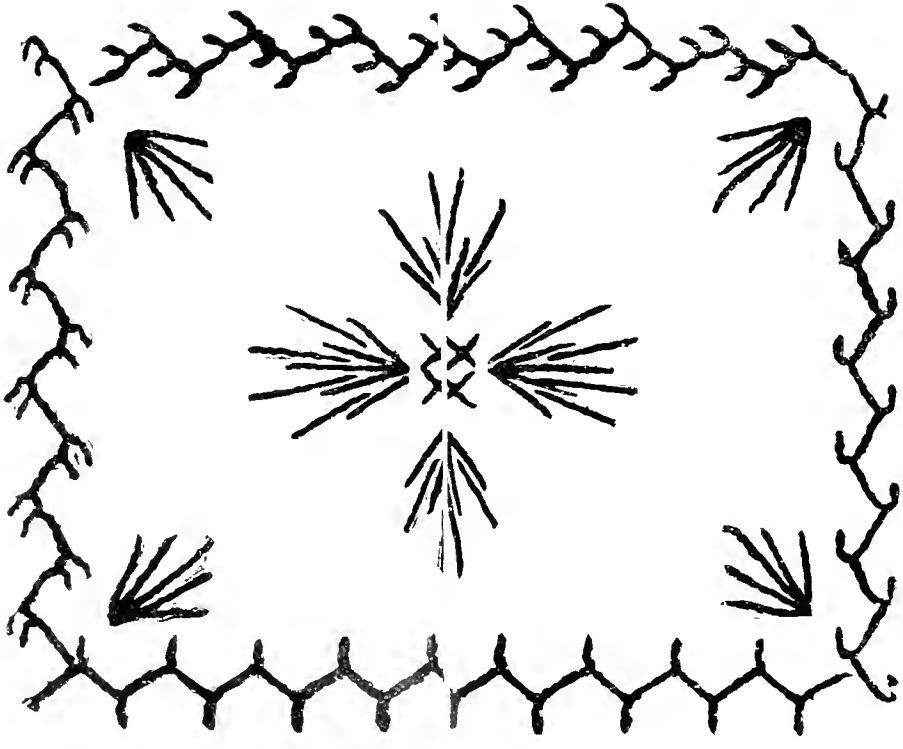
POINT RUSSE STITCHES.



SNOW FLAKE STITCHES.



SNOW FLAKE STITCHES.



POINT RUSSE STITCHES.

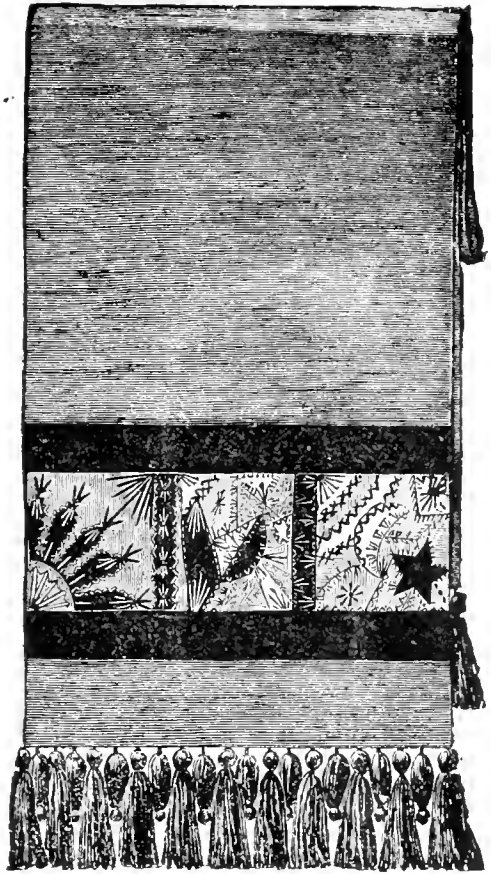
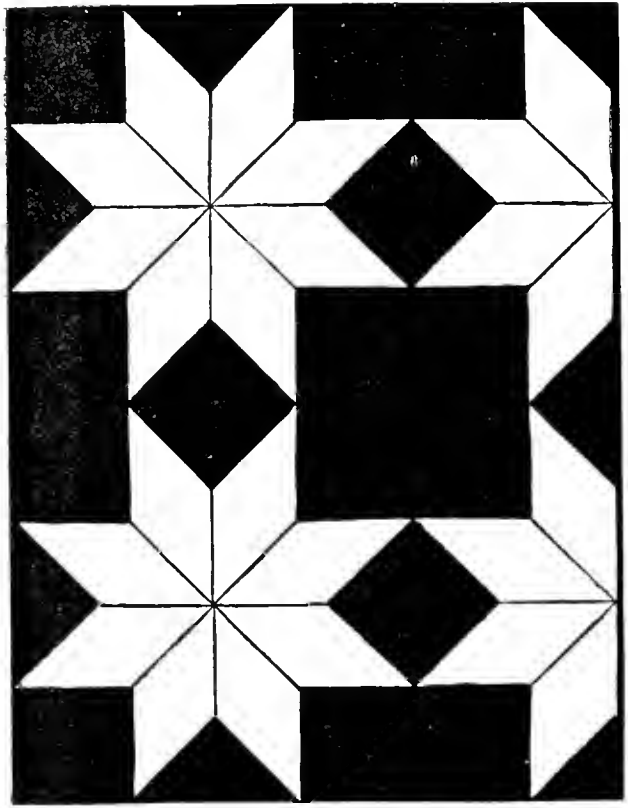
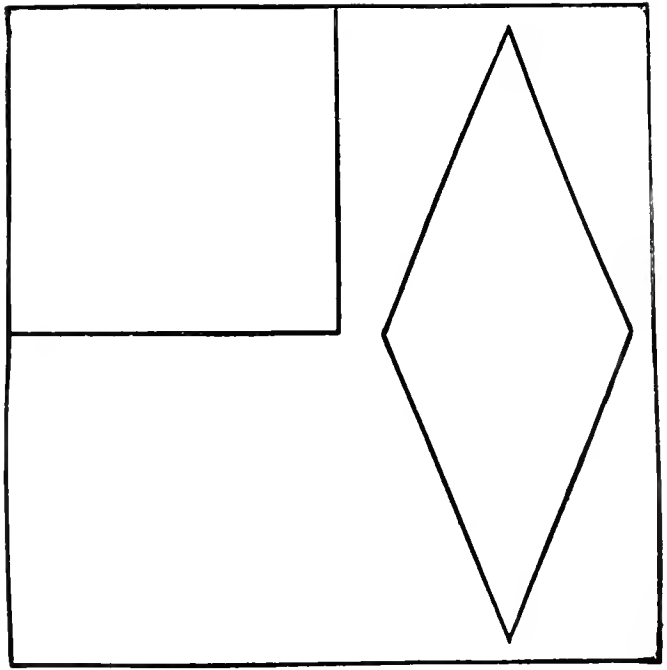


TABLE SCARF.

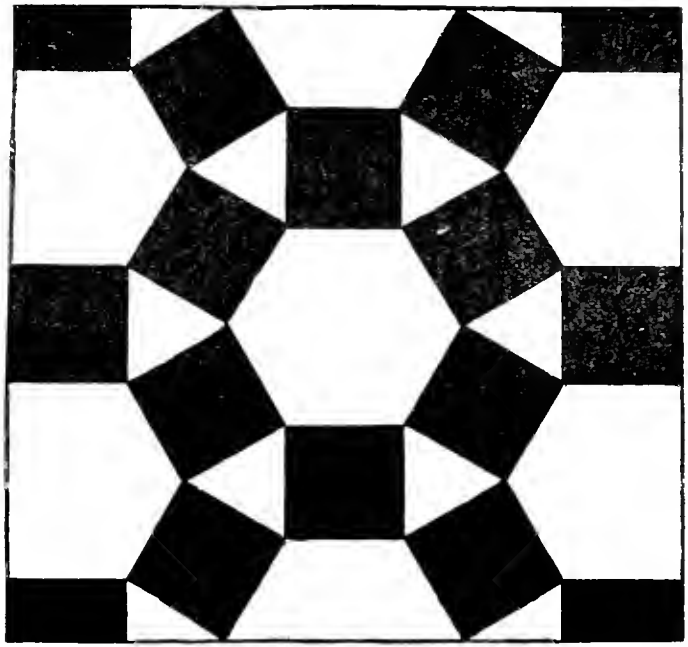
A HANDSOME scarf, as appropriate for a mantel, piano, etc., as it is for a table, is here illustrated. It is made of felt cloth, edged at the ends with a fringe formed of heavy silk tassels alternating with large plush pendants. A little above the fringe is applied a broad band of Crazy Patchwork embroidery, formed of three blocks of Patchwork, separated by bands of velvet ribbon applied and decorated with a variety of fancy stitches done with mixed colors of embroidery silk. Bordering the band on each side is a row of wide velvet ribbon, blind-sewed on. The blocks of Patchwork may be very different in appearance. The cloth may be of any color desired, and the velvet ribbon may be alike or contrast in color. Any kind of fringe preferred may be substituted for that illustrated.



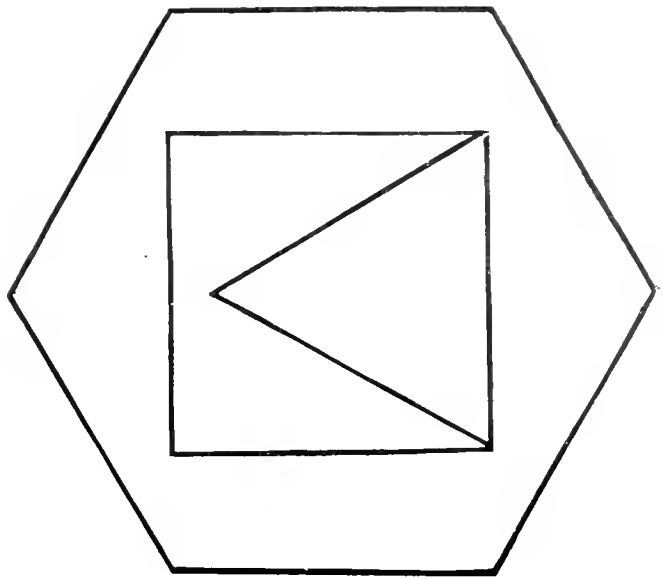
STAR PATCHWORK.



PATTERNS FOR STAR PATCHWORK.



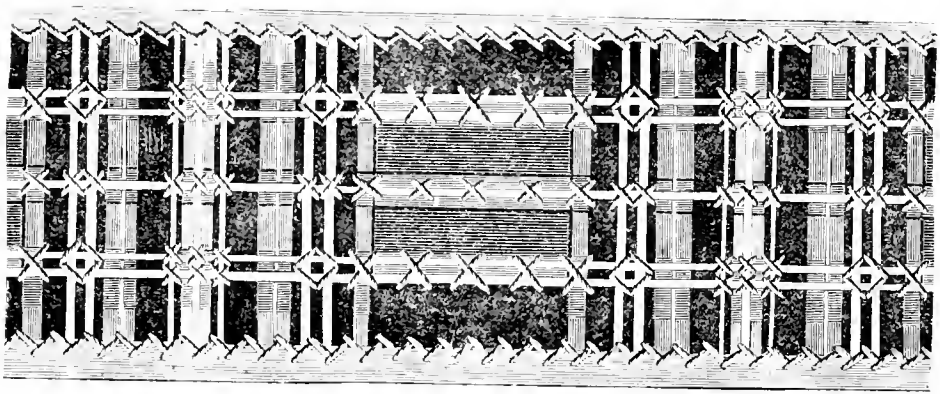
BLOCK PATCHWORK.



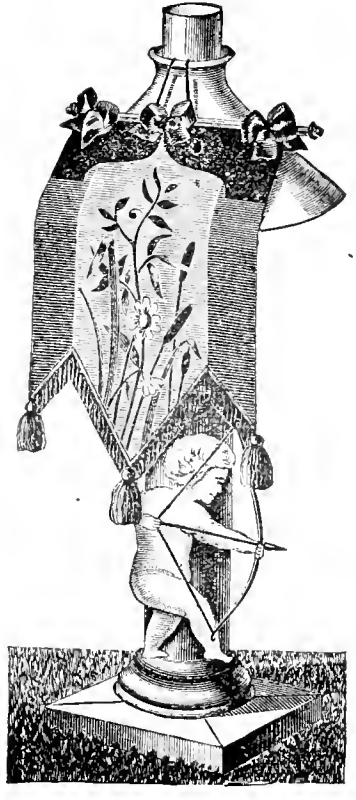
PATTERNS FOR BLOCK PATCHWORK.

Decorated Band for Fancy Work.

This band may be made of plaid silk or velvet ribbon, and is used to separate the strips of embroidery upon tidies, cushions, or any little fancy article requiring such an accessory to its component parts. The engraving shows how the stitches are made, and where they are located. The silk used for making them is of the gayest colors. This decorated band will also give you some ideas for working the edges of the Crazy Patchwork.



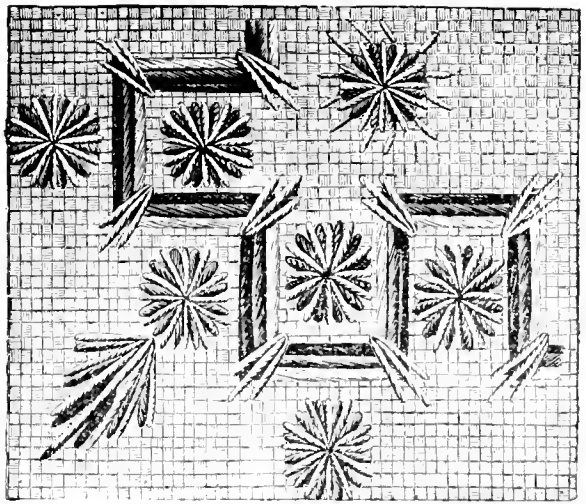
DECORATED BAND FOR FANCY WORK.



BANNER LAMP SHADE.

BANNER LAMP SHADE.

This engraving represents a lamp shade that is considered very stylish, and may be purchased ready made or manufactured at home. The rod and hook at the top may also be bought separately at most fancy stores, or the local tinsmith or carpenter will be able to make the support from an inspection of the design. The banner rod is generally made from six to eight inches long, according to the size of the lamp it is to hang on; and the hook is a piece of wire, whose ends are fastened to the rod, while its centre is bent to form the hook. The shade is composed of two tints of satin, cut in one wide strip for the middle and a narrow one for each side. Or, two widths of satin ribbon may be used, the edges of the middle strip fastening smoothly over those of the sides. The middle strip is embroidered in silk flosses in South Kensington stitch, and its lower edge forms a deep point, while the ends of the side strips define half points. The lower edge is trimmed with narrow fringe, and a tassel is sewed to each point. A fancy facing of velvet is applied to the top of the shade, and a lining of pale or bright silk or Silesia is added. The banner is fastened to the rod under tiny bows of ribbon. The colors may be in accordance with personal taste, and yet not inharmonious with the other coloring in the room where the lamp is used. A charming variety is attainable, even under the observance of the latter condition.



DESIGN FOR A TIDY OR MAT.

The South Kensington stitch in one of its many forms is here used. Three shades of red are used for the Grecian outline, and the shades are so distributed that sometimes the darkest is the outer thread, and sometimes the lightest, as will be seen by referring to the engraving. The stitches crossing the corners are in "new gold" silk floss, and the daisies are in pale olive and dull blue — the former being inside the Grecian outline and the latter outside. Each daisy is also outlined with the floss, and the leaf at the corner is made of the three shades of red and the floss. Any other combination of colors preferred may be used. The design is suitable for sofa-cushions, etc., as well as for the purposes mentioned in the title.

BANNER THERMOMETER. —A slight foundation of pasteboard constitutes the background of this banner, which is of dark green plush embroidered in scarlet berries and foliage with filoselle. The thermometer is then securely glued on, in the position represented, and balls of silk of the color of the plush are fastened at the lower edge to form a fringe. Suspending ribbons, fastened to the sides a slight distance from the top under loops and ends of similar ribbon, meet at the proper distance and are tied together in a graceful arrangement of loops and ends. Chenille or silk cord may be substituted for the ribbon, and hand painting or a fine decalcomanie for the embroidery, though the latter is the most effective and decorative.

FIGURE NO. 1. FAN PIN CUSHION.

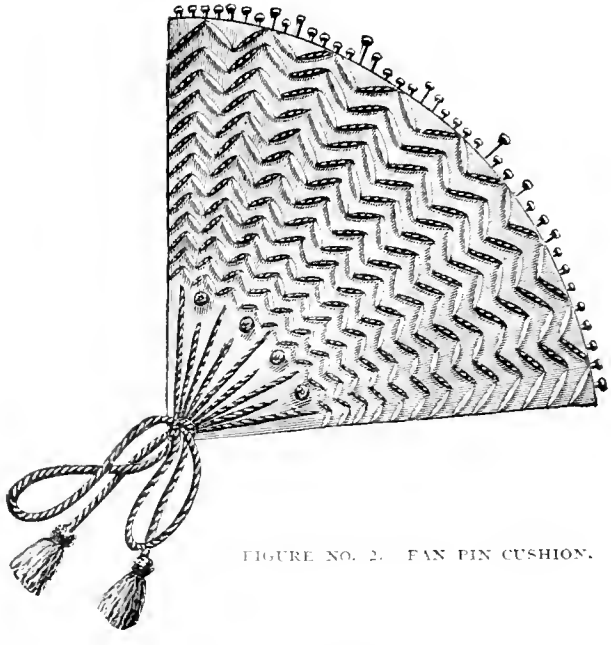


FIGURE NO. 2. FAN PIN CUSHION.

FIGURES NOS. 1 & 2. FAN PIN CUSHIONS.

These dainty little affairs are given in their proper sizes, and may hang up at one side of the dressing-case. Or, if the cords and tassels be omitted, they will serve as pretty pocket cushions for gentlemen. The cushion foundations are each covered with card-board and overlaid with silk, two pieces of card-board being necessary for one fan. The two pieces, after being overlaid, are over-handed together. The fan represented by figure No. 1 has one side overlaid with plain satin, while on the other side appear two shades, joined by a cross-seam, and decorated in a sketchy-looking stitch with silk floss. The other fan is overlaid with plain silk, and decorated on one side with two shades of floss, to represent the effect of the foldings of an ordinary fan. Its reverse side is left plain. Long stitches of floss represent the sticks, and a fine cord of floss, with tasseled ends, completes the point of the fan.

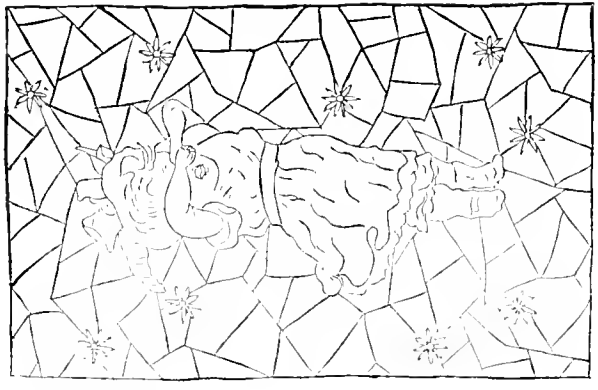
OUTLINE EMBROIDERY.

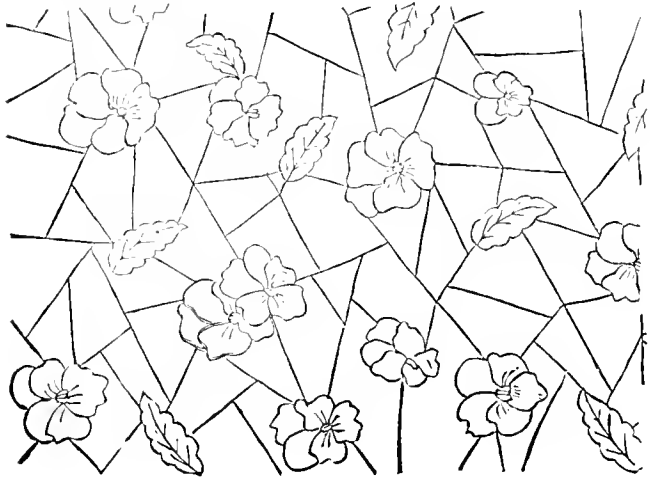
Outline Tidies worked with coarse etching silk on embroidery crash are very popular. They are easy to make, and look nice on chairs. [For directions for making the outline stitch, see South Kensington outline stitch in this book.] The tidies are improved by fringing the ends, after working them. We have a fine collection of outline perforated stamping patterns for tidies and splashers. We also furnish the tidies and splashers stamped on crash, already to work. [See price list of outline tidies and splashers.]

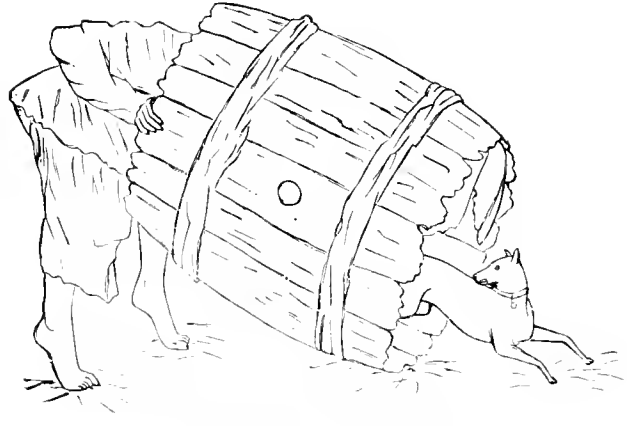
If embroidery is new to you, the outline work is best to commence on, as it is much easier to make than the Kensington embroidery, and requires no shading. Crazed designs worked in outline are new and popular, they are used mostly for tidies. The center figure is worked with etching silk, the crazed lines worked with mixed colors of embroidery silk. The "waste" embroidery silk that we sell in short lengths, mixed colors, is the best and cheapest to use in making these crazed designs.

The crazed design for tidies on the next page will make the above directions plain. The pansy design for sofa pillow can be worked all in outline, or work the pansies in Kensington stitch, using the pansy shades of floss and chenille. Work the leaves in outline, green shade, and the crazed lines in mixed colors of embroidery silk. If you prefer, you could work the pansies with the plush petals.

We have a fine line of Tidies and Splashers stamped on Fringed Linen Tidies, 45c. each; Splashers, 60c. each. Send stamp for Price List.



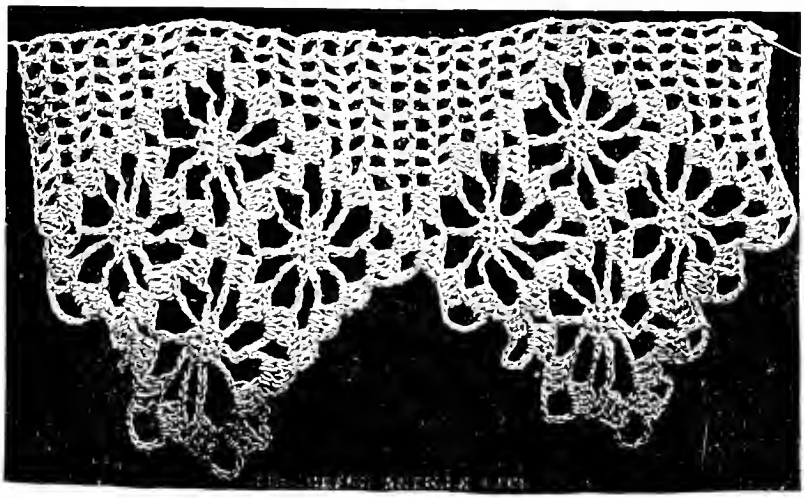




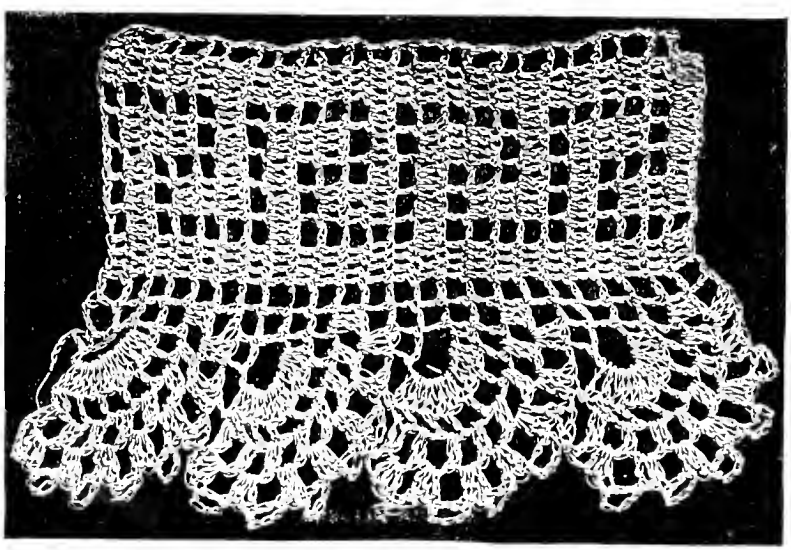
OUTLINE EMBROIDERY DESIGN.

PLUSH STITCH.

To make the plush stitch, first fill in the flower with French knots, using the prevailing color, then *(using button-hole twist)* bring the needle up between the knots, lay a doubled strand of filling floss on the face of the work against the needle; take the needle down about in same place it came up, but from the other side of the filling floss, so that when drawn down the stitch has caught the filling floss, about a quarter of an inch from its end; draw the stitch down tightly, which will cause the ends of the filling floss to spring straight up; clip them off with a very sharp pair of scissors. This completes one stitch. Repeat for as many stitches as are required to cover or nearly cover the knots. This stitch can be used for making sumach, coxcomb, golden rod, etc.



CROCHETED ANTIQUE LACE.



GRECIAN EDGING.

CROCHETED ANTIQUE LACE.

Chain of twenty; turn, four long stitches in the nineteenth chain, nine open crochet, chain of four, turn, long stitch in second long stitch, seven open crochet, two long stitches in ninth open crochet, long stitch in the first long of the shell of first row, chain of one, four long in the fourth long of the same shell, chain of twelve, turn, three long in the three chain nearest the last shell; one long in the first long of last shell, chain of five, one double long in open crochet, chain of five, shell of four long, as former row, seven open crochet, chain of four, turn, long stitch in second long stitch, five open crochet, three long, chain of five, double crochet in fifth chain, double crochet in double long, double crochet in first chain, chain of five, long stitch in the last long stitch of shell, three long in the loop; chain of twelve, turn, shell of four long, chain of five, double stitch in fifth chain, four double stitches, chain five, shell of four long, five open crochet, chain of four, turn; crochet long stitch as former row, three open crochet, three long, chain one, shell of four long, chain of five, three double crochet commencing in the second double of former row, chain of five, shell of four, chain of one, shell of four, chain of twelve, turn, shell of four, chain of five, one double long in open crochet, chain of five, shell of four, chain of five, one double long in second double stitch, chain of five, shell of four, chain of five, double long in open crochet, chain of five, shell of four, three open crochet, chain of four, turn as former row; one open crochet, shell of four, chain of five, three double, commence in fifth chain; chain of five, shell of four, chain of one, shell of four, chain of five, three double as formerly; chain of five, shell of four, chain of twelve, turn, shell of four, chain of five, five double as former wheel; chain of five, shell of four, chain of five, five double, chain five, shell four, open crochet, chain of four, turn, as former row; one open crochet, shell of four, chain of five, three double crochet as former wheel; chain of five, shell of four, chain of one, shell of four, chain of five, three double as former wheel; chain five, shell of four, chain of five, turn, shell of four, proceed as printed pattern.

GRECIAN EDGING

Chain of thirty-six stitches.

First Row. Long crochet into sixth stitch, long crochet into next three,—chain of two, skip two, long crochet in next stitch, repeat from — four times; long crochet in next four stitches, three open crochet, chain of eight.

Second Row. Long crochet into second long crochet, two open crochet, fifteen long crochet, one open crochet, three long crochet, one open crochet.

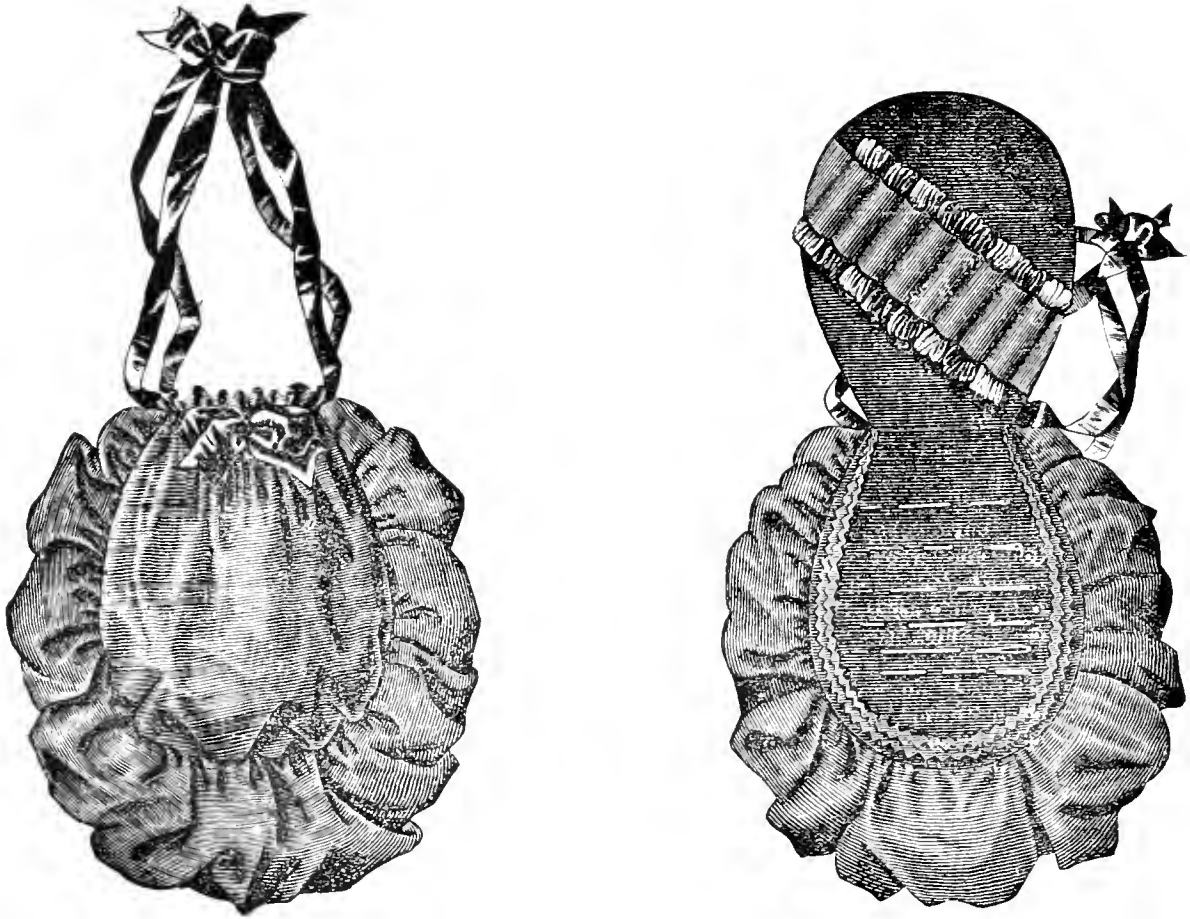
Third Row. Chain of four, four long crochet, one open crochet, three long crochet, three open crochet, three long crochet, two open crochet twelve long crochet into chain of eight.

Fourth Row. Chain of three, one long crochet into first of the twelve, — chain of two, skip only one, long crochet into next, repeat from — five times; two open crochet, — three long crochet, one open crochet, repeat from — three times.

Fifth Row. Chain of four, four long crochet, three open crochet, — three long crochet, one open crochet, repeat from —; two long crochet into the space, — chain of two, two long crochet into space, repeat from — six times.

Sixth Row. Chain of four, — three long crochet into space, chain of five, one long crochet back into last of three long crochet, repeat from — four times; — three long crochet, chain of two, repeat, one long crochet, one open crochet, three long crochet, one open crochet, fifteen long crochet, one open crochet.

After first scallop join to preceding scallop every third and fifth row.



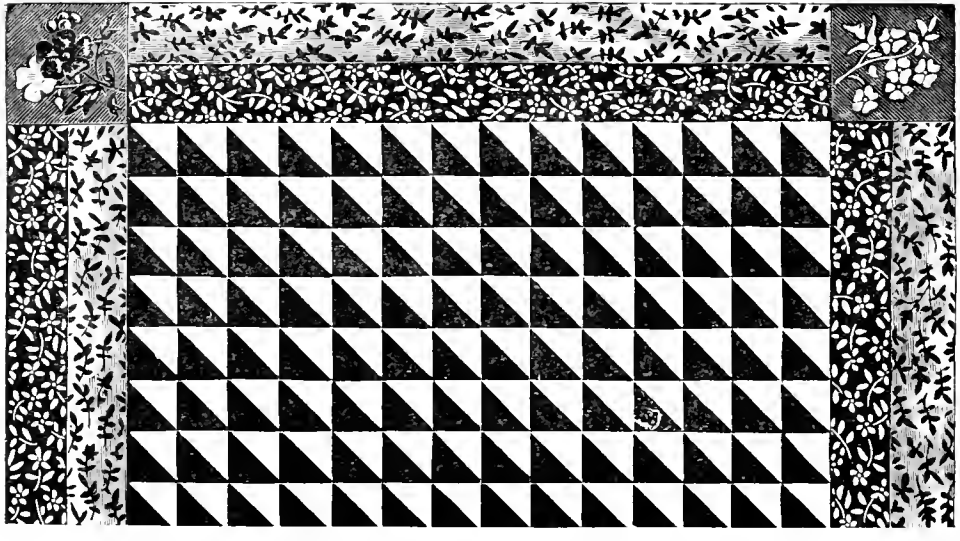
LADY'S WORK BAG.

LADY'S WORK-BAG.

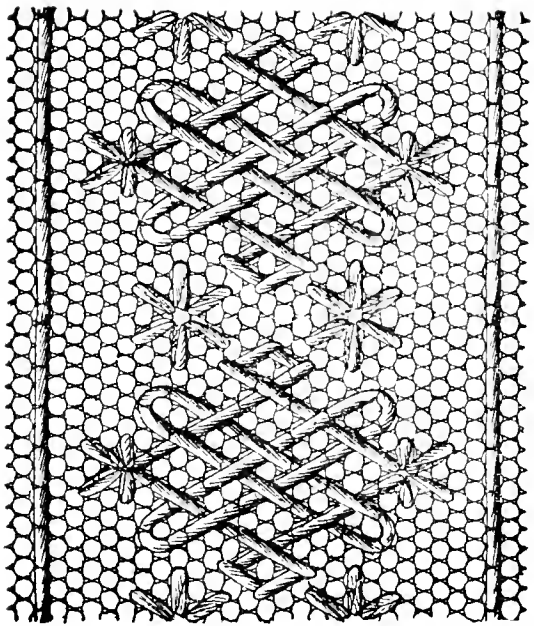
This work-bag is easily made, and is a treasure when completed. Its foundation is three pieces of pasteboard, straight across their upper edges and oval at the bottom. Two of them, which are first smoothly covered with satin, form the bag, being joined together at their rounding edges by a full puffing of satin, which is sloped off so as to be considerably narrower at the corners than at the bottom. Upon the outside of one of the pieces of pasteboard are sewed three pinked leaves of flannel in different colors for a needle-book, and one side of the remaining piece of board is plainly covered with satin and has a strip of silk arranged diagonally upon it and stitched crosswise several times just enough fullness being allowed between every two rows of stitching to form pockets for skeins of floss, etc. This third section of pasteboard is now covered in bag style on the opposite side with satin and sewed to the side of the real bag, having the needle-book attached with the thread-pockets on the inside. A little double ruffle of silk is sewed inside the edges of the bag-opening and ribbon strings are fastened at the corners to hold it, and their ends are tied in a bow. A bow is also fastened at the top of the simulated bag. The effect is very rich when plush is used for covering the sides and silk for the puffing. Cashmere in pretty colors may, however, be used with very pleasing results.

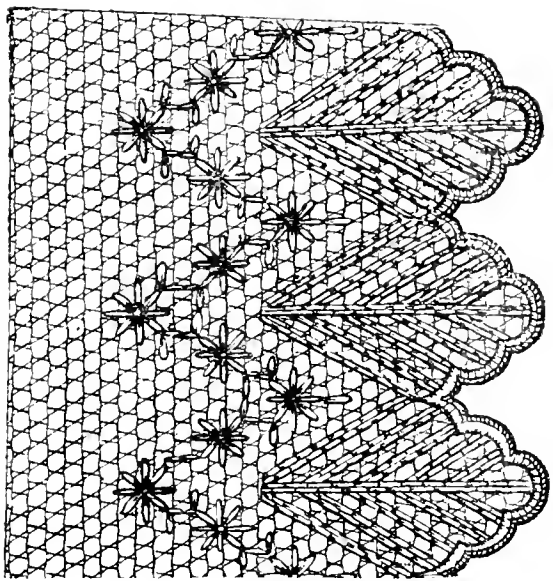
QUILT OF SILK PATCH-WORK.

The quilt illustrated is made of light and dark blocks of silk cut and joined as illustrated. The blocks may be as large or as small as the maker likes or her material allows, and, of course, the size of the quilt is a matter of personal calculations, according to the dimensions of the bed it is to cover. The border consists of two shades of brocaded ribbon flatly joined, and the corners are squares of silk or satin embroidered by hand in floral designs. The lining should also be of silk, but may be of fine muslin or Farmer's satin.

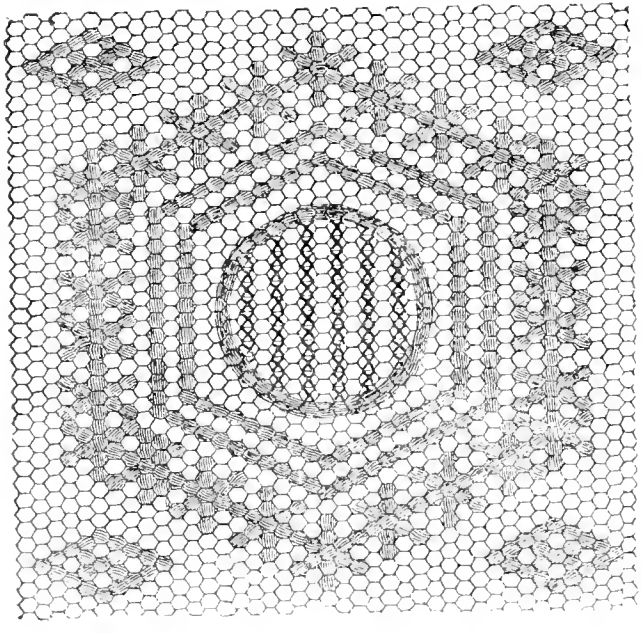


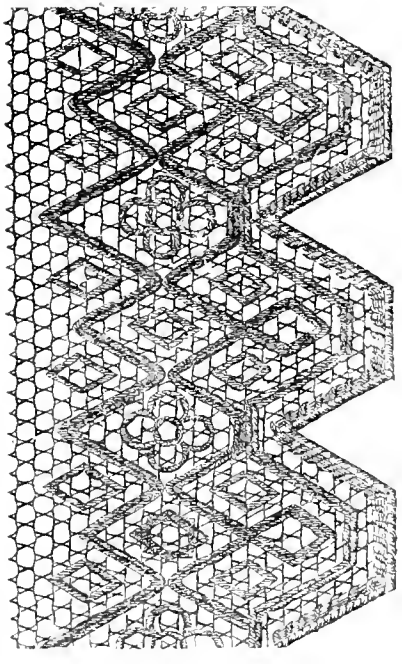
QUILT OF SILK PATCHWORK.



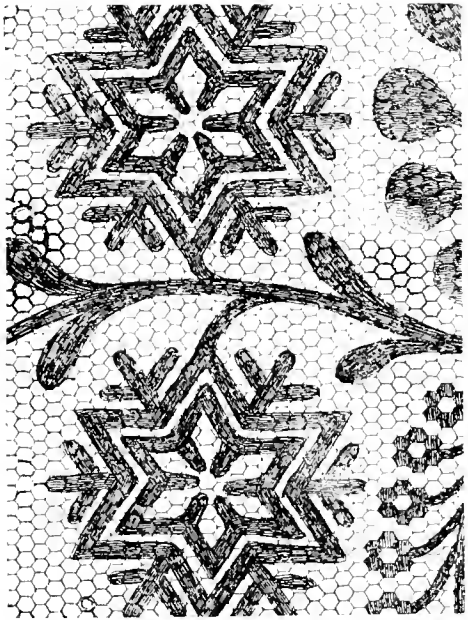


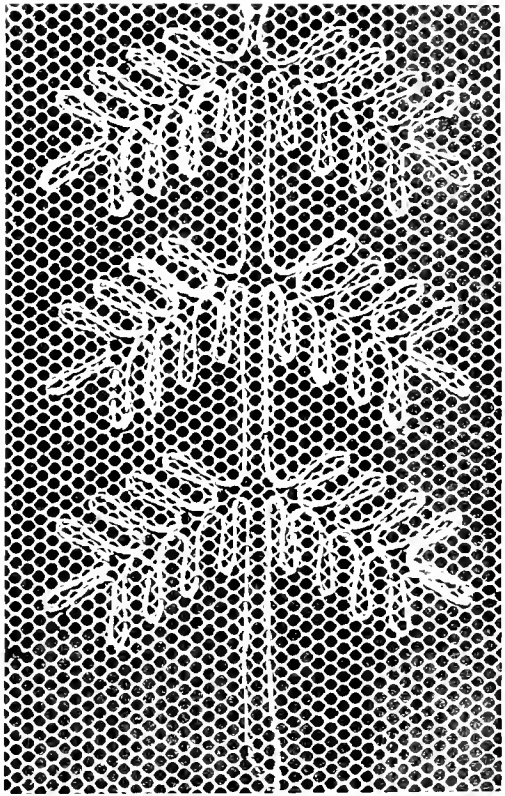
DARNED LACE PATTERNS.



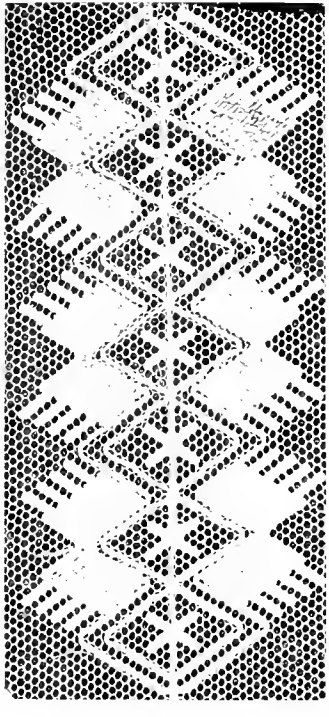


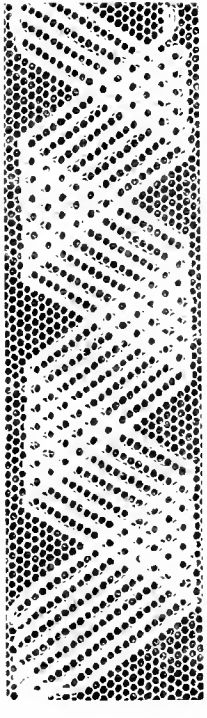
DARNED LACE PATTERNS.

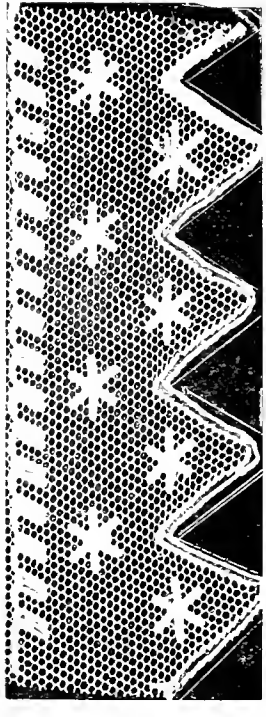




DARNED LACE PATTERNS







DARNED LACE PATTERNS.

INSTRUCTIONS FOR KENSINGTON PAINTING.

KENSINGTON PAINTING is done with a stiff pen, instead of a brush. Tube paints are used, just as they come in the tubes. To do the painting, you first stamp the design to be painted, the same as for Kensington Embroidery, using care not to get the lines too heavy.

Holding the pen bottom up, scoop up some paint in the hollow of the pen; wipe the back of the pen with a piece of cloth. Now draw your pen, with back to the material, over the outlines first, then fill in the design; shade as your taste dictates. Begin at the edge, and paint toward the center. The object in Kensington Painting is to make the painting look like Kensington embroidery. To accomplish this, scratch the design over with the pen or a needle, remembering to make the lines run towards the center, taking care to give it the appearance of the Kensington stitch.

Our new book, *Kensington Embroidery and the Colors of Flowers*, gives the correct colors and shades to be used. See advertisement of this book.

TERMS USED: — *Daisy Stroke* and *Rolls*.

Daisy Stroke is made by scooping up the paint on the inside of the pen, then touching the point to the end of the petal, flattening out the pen a little, and drawing it down to the center of the flower, thereby leaving a roll of paint on each side of the petal.

Rolls are made by taking the paint in a little roll on the edge of the pen, place the other edge of the pen near the outer edge of the petal or leaf, and bring the paint down upon the stamped edge, leaving it there in a roll. The paint has to be taken sometimes upon one edge of the pen, and sometimes on the other, according to the side of leaf or petal to be rolled.

To make **Roses, Poppies** and **Buttercups,** take the paint on the right side of the pen, and make a roll around the petals, commencing at the center of flower, following the edge around to center again, and so on until you have a roll of paint on the edge of all the petals; then smooth the roll with the point of the pen, and fill petals smoothly with paint, working from edge of petals towards the center of flower; shade and make stamens; when the petals are turned up as is the case with many blossoms, roll that part which would be the outer edge if turned down, and have no roll on the turn.

Pinks are made by filling in with daisy strokes, putting three or four in each petal, making those on the outer edge first. Variegated pinks are made by having three or four shades of pink, rose madder, and white, making a stroke of each in their turn, or they may be made by rolling each petal, filling in smoothly, and shading with darker color.

In making **Azalias, Pond Lilies** and other flowers having pointed petals, begin at the point to roll, putting a roll of paint on right edge of pen to roll right edge of petal, and on left edge to roll the left.

Cat-tails, Forget-me-nots, and **Lilies-of-the-Valley** have no roll, but are painted smoothly.

Thistles are made by filling in with fine lines, made with the point of the pen, of shades of pink, rose madder, and white.

Golden Rod: Three shades of yellow: first king's yellow, second king's yellow and orange chrome mixed, third orange chrome.

Pansy: Rose madder and blue mixed for dark petals: white, Naples yellow and a little blue mixed for light petals.

Japan Lily: Scarlet lake and white mixed. Shade down to white on end of petals. Spot of rose madder on them.

Cat-Tails: Burnt sienna shaded with king's yellow.

Clematis: White blossoms with yellow center and stamens. Leaves zinnober green No. 1 clear, and mixed with king's yellow, light shade. Shade them with burnt sienna, king's yellow and yellow ochre.

Water Lilies: White shaded with a little black. Make rolls for veins on leaves, yellow ochre, for under side of leaves, and vein with red if under side shows enough.

Azalias: Scarlet lake and white, mixed. Shade with rose madder, light pink stamens.

Fuchsia: Rose madder and very light shade of pink for light ones. Rose madder or crimson lake and blue, with crimson lake for outside part for dark ones.

Woodbine, Autumn Colors: Crimson lake, scarlet lake and vermilion, with greens and king's yellow. Work them together so as to blend. Vein with red and burnt sienna. Roll with red occasionally.

Thistle: Rose madder and white clear. Rose madder and white mixed. Leaves, zinnober green No. 2 and chrome yellow for dark shade: green No. 1 and king's yellow for light shade. Vein with light green.

Owls: White, burnt sienna and burnt umber, mixed: light shade for under the wings. Shade feathers under the neck with yellow ochre. White and black for small owls.

Boughs of Trees: Three or four shades of green, burnt umber, light red and black. Go over in curves first with black.

Pansies have rolls around each petal: rose madder and Antwerp blue, mixed makes a good shade for dark pansies, and white with a little king's yellow for light ones: put small spot of green in center, little white around it, and orange in lower petal, spots of purple on light petals.

Golden Rod: Take three shades of yellow: with lightest put dots on the outer edge, then with the next shade, after that with the darkest, and so on until it is filled.

Sumac is made the same as the golden rod, taking two or three shades of red and dotting them on, putting darkest on outer edge of circle: crimson lake for darkest, and same color with little vermilion for the next shade.

Wheat Heads are filled in with daisy strokes of Naples yellow. *Grasses* are made with two shades of green, with occasionally a little yellow ochre and king's yellow.

Green Leaves: When making serrated leaves, such as rose leaves, clematis, woodbine, etc., roll each section separately, and put in a little roll to form the point, paint with two shades of green, usually made by mixing zinnober green with burnt sienna for dark shade, and same green with king's yellow for light: shade darkest side with burnt sienna, and lightest with king's yellow: vein with Caledonian brown, king's yellow, or yellow ochre: after veining, extend the rolls a little towards the center of the leaf. *Leaves without indentations*, such as those of the azalia, golden rod, etc., are rolled on velvet, felt and satin (except the very small leaves, which are made without rolls), but not on plush: they are shaded and veined same as the above. *Long and slender leaves*, such as those of the pink, have no rolls, but are painted smoothly, and veined lengthwise of the leaf. *Thistle leaves* are shaded quite dark in the center, and veined with light green, the thorns are made with yellow ochre.

When there are a great many leaves in a piece, as in a large

spray of clematis for variety shade with yellow ochre and burnt sienna, another with king's yellow and burnt sienna and another with king's yellow and yellow ochre; vein with king's yellow, yellow ochre, and burnt sienna, or Caledonian brown; when one leaf seems to be in the shadow of another shade it dark and the one above it light.

Fine Lines, Stems, and **Veins** are read with the point of the pen.

Greens for Apple Leaves: Yellow ochre and Antwerp blue mixed.

Olive Greens should be used for point lily leaves. See mixing of paints on list.

In painting **Owls** make daisy stroke for long feathers on wings, tail feathers and feet, with long black claws. To make a long daisy stroke, take considerable paint, and after putting the point on the end, gradually pull the pen the whole length, thus spreading the paint. Make small curved rolls on upper part of wing and lower part of breast, filling in between them with smooth paint; on upper part of breast put rolls on stamped lines; shade feathers just under neck with Naples yellow on brown owls, and with ivory black on gray owls; outline eyes and nose with king's yellow; make brown eyes with white around them, paint too smoothly, and shade crown and chops with Naples yellow and inside of ears with burnt umber.

In painting **Birds** and **Storks,** put rolls of paint on the stamped lines on wings, tail and body. When the head of one bird in a group comes against another, shade the under one dark and the upper one light, so that it will show plainly. A stork should have white rolls for feathers, and filled in between with white shaded with gray made by mixing black and white; reddish legs, yellow toes, and red beaks.

In **Painting on Plush,** the paint must be put on very lightly, working on the top of the nap, but allowing it to flatten down; less paint is required for plush than for velvet or velveteen; when the rolls on any of these materials look rough and jagged, or the paint seems too thick, turpentine must be mixed with it before applying it, using enough to make the rolls look perfectly smooth. Plush on which to paint should have a short nap, as it is much more difficult to do the work on the long napped plush.

This painting is very effective on **Satin,** the only drawback to it is that the oil is apt to spread a little on light, delicate shades; when painting on these, use the following precautions: cover the board with Canton flannel, and rub magnesia over it, then tack the satin tightly over this; it is now ready to paint; when the paint is mixed, ready for use, place it upon a piece of blotting paper to absorb the oil, do not make the rolls too heavy, nor put on too much paint.

When **Painting on Felt,** turpentine is not used, but if the paint is too thick use megilp instead, which is put up the same as the oil colors in tubes; if the pen catches in the wool when painting one way of the nap, turn and work the other way; the back of the pen is less apt to catch than the front.

MATERIALS NECESSARY

Paints, pen, palette, and knife, turpentine, and megilp for felt, hammer, and small tacks, or thumb-tacks; stamped material, and a board on which to tack it [it must be drawn over it smoothly, and tacked securely]. Colorado pens No. 1 are the best for wide daisy strokes, but for *all* other work Colorado pens No. 2, or stone mica pens are much better.

LIST OF PAINTS

Medium Zinnober Green.	Rose Madder.
Caledonian Brown.	Chinese Vermilion.

Burnt Sienna.
Orange Chrome.
King's Yellow.
Burnt Umber.
Crimson Lake.
Scarlet Lake.
Flake White.
Ivory Black.
Naples Yellow.
Yellow Ochre.
Antwerp Blue.
Megilp.

The book entitled *Kensington Embroidery and the Colors of Flowers*, with shade card to go with it, will be found very useful in this work, as illustrations of a variety of flowers are given, with a description and the proper color to be used for each part, with a number attached which refers to the shade card, and shows the shade in silk; it is a very easy matter to match this when mixing the paint.

HOW TO MIX PAINTS IN THE PREPARATION OF TINTS

The first-named color always predominates.

Mixing dark green and purple, makes bottle green.
Mixing white and medium yellow, makes buff tint.
Mixing red, black and blue, makes dark brown.
Mixing bronze blue, lemon yellow and black, makes dark green.
Mixing white, medium yellow and black, makes drab tint.
Mixing white, lake and lemon yellow, makes flesh tint.
Mixing lemon yellow and bronze blue, makes grass green.
Mixing white and black, makes gray tint.
Mixing white and purple, makes lavender tint.
Mixing red, black and medium yellow, makes maroon.
Mixing lake and purple, makes magenta.
Mixing medium yellow and purple, makes olive green.

Mixing medium yellow and red, makes orange.
Mixing white, ultramarine blue and black, makes pearl tint.
Mixing white and lake, makes pink.
Mixing ultramarine blue and lake, makes purple
Mixing orange, lake and purple, makes russet.
Mixing medium yellow, red and white, makes sienna.
Mixing white and ultramarine blue, makes sky blue.
Mixing ultramarine blue, black and white, makes slate.
Mixing vermilion and black, makes Turkey red.
Mixing white, yellow, red and black, makes umber.
Mixing blue and yellow, makes green.
Mixing blue and burnt sienna, makes green.
Mixing green and purple, makes russet.
Mixing green and orange, makes olive.

SHADES FOR LEAVES.

Green No. 1 and king's yellow.
Green No. 1 and yellow ochre.
Green No. 1 and burnt sienna.
King's yellow and burnt sienna.
Blue and yellow ochre, for apple leaves.
White and rose madder or scarlet lake, for pink roses and light pinks.
Scarlet lake and vermilion for poppies. Shade with crimson lake.
King's yellow for yellow roses and buttercups.
Crimson lake and vermilion for deep red roses and dark pinks.
Burnt sienna, green and yellow for under side of rose leaves.
Broken and turned leaves of yellow ochre.

Wheat: Clear Naples yellow for head, zinnober green mixed with yellow ochre for leaves. Shade with burnt sienna.

white and a little burnt umber mixed: then mix in occasionally all of the first named colors.

Butterfly: Dark green for body, yellow, black, red and blue for wings.

Birds: Make three shades by mixing white, Naples yellow and burnt umber, very light shade for breast, little darker for head and body, and still darker for wings. Gray birds, burnt umber and white, red and yellow heads, yellow beaks.

HAND PAINTING.

DIRECTIONS FOR PAINTING ON SILK OR SATIN.

In selecting silk or satin for painting it is very essential that it be of a good quality. The color is another thing to be looked at. Do not commence on light blue or wine color, unless it is an extra fine piece of goods, for in nine cases out of ten, the oil will run and spoil the silk.

If you find at any time the oil is spreading, it is well to take the paint you are using from the palette, and spread it on a nice clean piece of blotting paper until the paper absorbs the oil. This done, take the paint from the paper and put it on the palette with the palette knife, mixing in a few drops of turpentine: turpentine will not soil the silk, or if it does, it will evaporate.

Select your pattern. Take a piece of tracing paper, or linen is better, lay it over your design you have selected to paint from, tracing it all around with a hard lead pencil. Make the outlines as perfect as possible. After this is done, lay the design you have on the tracing paper on the silk. Get it just where it is wanted, and then slip the impression paper under, with the colored side down on the silk. Mark it all around with the pencil; remove the paper, and you have your design to begin painting. A much easier way is to use the PERFORATED STAMPING PATTERNS; stamp the design the same as for embroidery, but *use care not to get the lines too heavy.*

THE PAINTING.

First rub the dust well off your palette; then take from the tubes of paint what you think you will be likely to use, putting just a little of the paint on your palette. Select a brush (use your own judgment as to the size), and, with a little paint on it, put it on the flower, leaving the edges all smooth, and the impression all covered.

Shade it with darker paint. Shading is one of the hardest things about painting, as you must be so careful about not shading too far. Your own taste must be used in this, if you have no pattern to work from. It is always best to have a pattern to work from, and make it just as near like the pattern as possible; or what is better still is to work from a natural flower.

THE COLORING.

Perhaps it will be plainer if an illustration is used: for instance, a wild rose is the flower you wish to paint. The color is pink; take a little of the rose madder you have on your palette and a little Cremnitz white, mix them together with the palette knife. Make it as near like the shade of your pattern as possible. Put the paint on the flower with a brush (say the No. 3) leaving the edges just as smooth as you can. Shade the flower with clear rose madder, being careful not to cover too much of the light shade that is already on. Confine it to the shadows in the flower. The center is made in little dots (use the point of the brush for these) of chrome yellow, with a few dots of green or burnt sienna. The leaves are made in the same way as the flower, using terre verte and chrome yellow for the green; mix it as you did the rose madder and white for the pink. Shade it with terre verte, or, if it is a brownish green, use raw umber or burnt sienna. Stems are made the same way as the

leaves, a little ivory black being used when thought best in some of the darkest places.

Blue Flowers. — Forget-me-nots, etc., are made of permanent blue and white, shaded with clear permanent blue. The center of a forget-me-not is a dot of chrome yellow and one of carmine.

White Flowers are made of clear white, and shaded with a very little black.

Red Flowers. — Poppies, etc., are made of Chinese vermilion and white, shaded with carmine.

Yellow Flowers. — Buttercups, etc., are made of chrome yellow, shaded with the least bit of black.

Purple Flowers. — Violets, etc., are made of permanent blue, carmine and white, mixed together, and shaded with carmine and permanent blue.

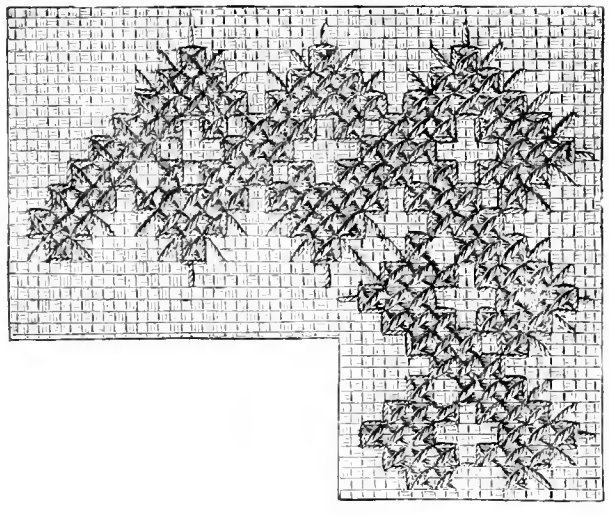
LIST OF MATERIALS USED IN OIL PAINTING ON SILK OR SATIN.

Paints (Winsor & Newton's). — Cremnitz White, Chrome Yellow, Terre Verte, Raw Umber, Burnt Sienna, Chinese Vermilion, Permanent Blue, Rose Madder, Carmine, Ivory Black.

Brushes (American Sable, Nos. 1, 3, 4 and 6); Palette; Palette Knife; Oil Cup; Turpentine; 1 sheet Tracing Paper or Linen; 1 sheet Impression Paper.

TO CLEAN THE PALETTE.

After you have finished painting, there is always some paint left; this you scrape off with the knife, then pour a few drops of oil on the palette, and rub it with a rag until it looks perfectly clean. The brushes are cleaned with oil in the same way: first dip them in the oil, and then rub them on the cloth. It is well once in a while to wash them in soap and water.



DESIGN FOR A TIDY MAT.

There is nothing to be said in reference to the design here illustrated, as the engraving shows the appropriateness for the purpose mentioned in the title. The sample is done in olive zephyr, with an outline of old gold silk floss. Any other combination of colors may be used if preferred. The main portion of the design is done in ordinary cross-stitch, but the outlining runs straight along the sides of the stitches, and also branches out between them in the manner illustrated in the engraving.

MACRAMÉ LACE WORK

AMONG the oldest arts on record is that of lace making. As far back as history takes us, lace seems to have held sway over the human affection for things beautiful. The Egyptians, Romans, Israelites, all indulged in the luxury of lace embellishments; and many of the beautiful laces which appear quite modern to us are revivals of those of ancient days.

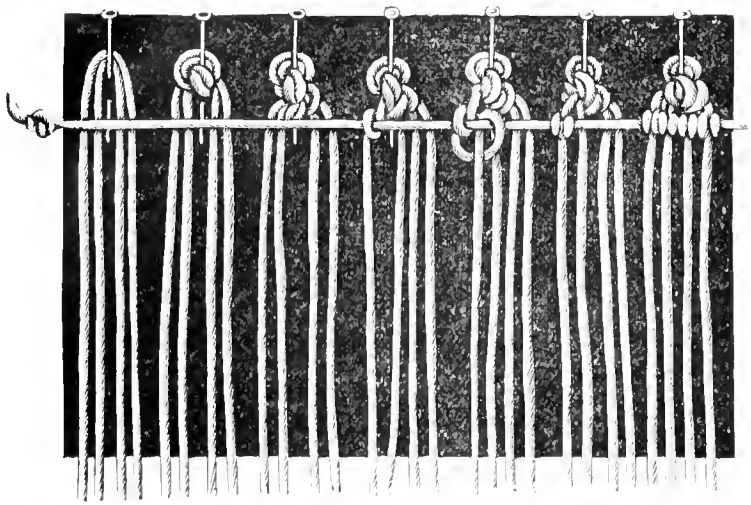
Among the most easily made laces, and one that owing to its simplicity of formation, is within the reach of rich and poor alike, is that called "Macramé." This lace is formed by knotting threads together, and many and beautiful are its patterns. Lambrequins, table covers, whisk broom holders, shopping bags, game bags for the sportsman, shawl cases and bags for the traveller, hammocks, etc., may all be made of this handsome lace. By following closely the accompanying descriptions success will surely attend those who seek to unravel its mysteries.

The requisite for making the lace are a desk, pins and cord. The desk, with the pins, may be purchased; but a lady of ingenuity can easily make one for herself in the following

manner. A smoothly planed board, about twenty or twenty-five inches long, and twelve or fourteen inches deep, with nicely rounded-off edges, is the first requirement. Cover the upper side of the board with several layers of flannel or cloth, drawing all sufficiently taut to avoid wrinkles, and securing them perfectly so that not a wrinkle will ruffle the surface in the working. If the regular pins cannot be procured, small nails, carpet tacks, or stout, common pins may be used. Arrange the pins at equal intervals across the upper edge of the desk, and also at the ends wherever cross-threads are to be fastened.

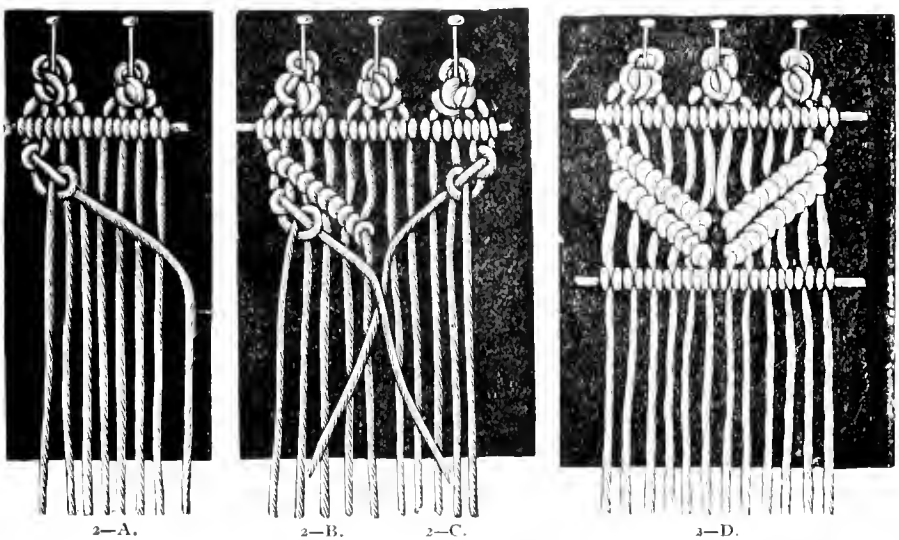
Tying cord and softly-twisted fishing cord are sometimes used, and so also are the coarser threads in white or delicate tints, either singly or combined. The finer the thread, however, the closer the pins should be placed. The cord or thread usually employed is known as the Macramé," and may be obtained in fine and coarse, as well as in medium grades.

No. 1. Attachment of the Threads.—This engraving illustrates how the threads are attached, and the work begun. After arranging the pins according to previous instructions, fasten two threads of equal lengths about the pins as shown by figure No. 1—A. Then tie them in a single knot, as shown by figure No. 1—B, and in a second knot as shown by figure No. 1—C, to produce an ordinary double knot. Now arrange a cord across the desk, tying its ends securely to pins fastened in the ends at a depth sufficiently low to permit the cord to cross over the threads and just below the double knots. Then proceed as in figure No. 1—D, commencing with the first left-hand thread, bringing it over the cross-thread and under toward the left, as illustrated; using the same thread to tie the knot as illustrated at figure No. 1—E, drawing this thread very tightly, and producing the double coil, as shown in figure No.



1—A. 1—B. 1—C. 1—D. 1—E. 1—F. 1—G.

NO. 1. — ATTACHMENT OF FIFE THREADS.



2—A. 2—B. 2—C. 3—D.

NO. 2. — DIAGONAL PATTERNS.

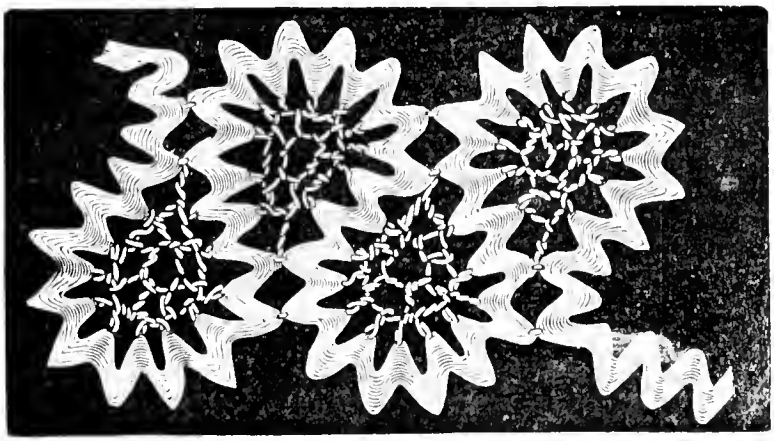
1—F. Then take up each of the succeeding threads in a similar manner, producing the result seen in figure No. 1—G. This completes the first unbroken cross-line cord from which the next stitch is worked, as shown by figure No. 2.

No. 2. — Diagonal Pattern. — This illustrates the diagonal pattern, which in this instance is produced by the use of twelve threads. Selecting the first thread at the left as the leader, or the thread over which the others are to be knotted, take up the next thread at the right, and tie it over the leader as seen at figure No. 2—A, and draw it closely as directed for the cross-lines. Then take up each of the four succeeding threads separately, and continue with each in a similar manner, producing the first diagonal pattern as shown by figure No. 2—B. Then again, take the left-hand thread as the leader, and proceed with the succeeding five threads as already described. Then take the right-hand thread of this cluster of twelve threads already selected, bring it over the five at the left nearest it; then take up the first of these five threads nearest the leader, and knot it over the leader with a reversed knot, as illustrated in figure No. 2—C. Then proceed as directed in figure No. 2—B, producing the result as illustrated at figure No. 2—D. Below this arrange another cross-thread, over which tie each thread, as directed for the first at figure No. 1—F, the result of which is also shown at figure No. 2—D.

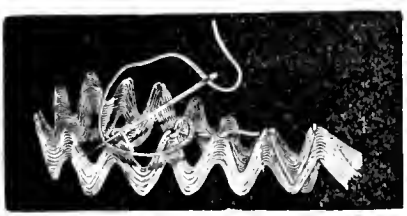
RICK-RACK TRIMMING.

No. 1.—Rick-Rack Trimming. — A very simple and effective pattern for this trimming is shown by this engraving. This width will be found pretty to trim flounces, edge cuffs and collars, insert in little caps, ornament aprons, or, indeed, use in any way. The old-fashioned serpentine braid, which is now generally called "rick-rack," is used with linen thread, in making the trimming; the one other requisite being a needle just suited to the coarseness or fineness of the thread. The braid comes in various widths and qualities, the pure linen braid being best to work with, and producing a neater result than the cotton braids. The width of the braid will, however, depend principally upon what garment the trimming is to be used on, under-garments requiring a narrower width than either dresses or petticoats. That made of the wide braid is, nevertheless, most effective. The stitches are very simple, being an over-and-over stitch and a half button-hole stitch. By following carefully the directions, and examining the accompanying illustrations, the method of making the trimming will be readily understood.

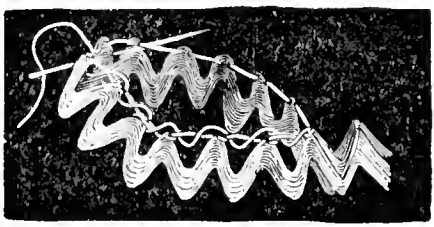
No. 2. — Commencement of the Trimming. — Count off fifteen points on the braid-



NO. 1. — RICK-RACK TRIMMING.



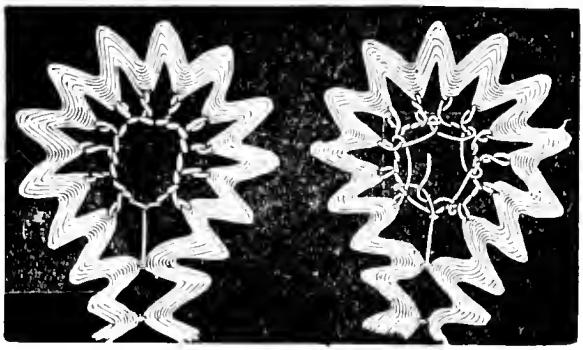
NO. 2. — COMMENCEMENT OF THE TRIMMING.



NO. 3. — SECOND STITCH.

fold the section of fifteen points double: sew the two points coming nearest the ends of the doubled piece, and also the next two points, together with two over-and-over stitches; bringing the thread from the first points down and then up again as shown by the illustration; then flatten the part out in circular form. Now carry the thread from the nearest joined points to the next point to the left, passing the needle from the inside outward, and throwing the thread over it to form a half button-hole stitch. Take up each of the remaining points in the same manner, leaving the thread of equal lengths between them.

No. 3. — SECOND STITCH. — Pass the needle plainly under the first long thread between the points: draw the thread back toward you, and then under again above the loop thus formed; throwing the thread over the needle this time, so as to make a knot that should come



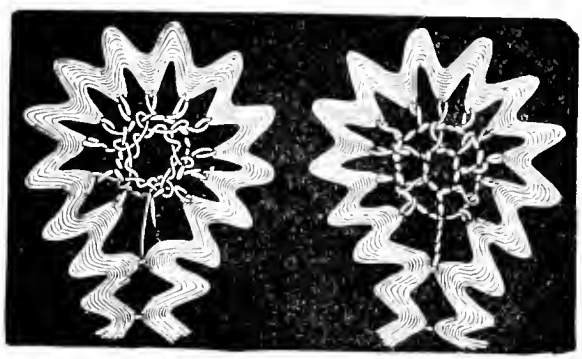
4—A. 4—B.

NO. 4. — TO COMPLETE THE ROPE AND MAKE THE NEXT STITCH.

just about the center of this thread. Now pass the needle under and over the other threads, in over-and-over stitch fashion, as shown by the engraving.

No. 4. — To Complete the Rope and Make the Next Stitch. — Now pull the thread tightly, and then take hold of the wheel or circle, and pull it out so as to lie perfectly flat. This pulling in and out is to make all the stitches even and produce the tight, rope effect, shown at figure No. 4—A. Then skip the first hole to the left, and pass the needle into the next one from the inside, throwing the thread over it to produce the half button-hole stitch described at figure No. 2. Then proceed in the same manner all around, skipping each alternate hole, as shown by figure No. 4—B.

No. 5. — Second Over-and-Over Stitch. — Now take up each of the loops shown at figure No. 4—B, passing the needle over and under in over-and-over stitch fashion as shown

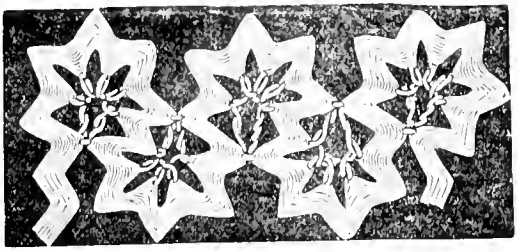


5—A. 5—B.

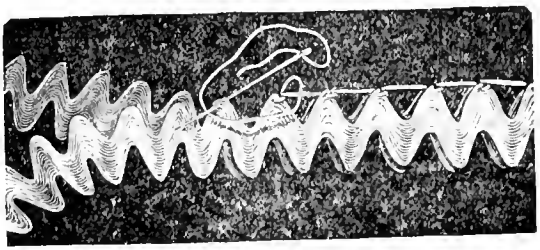
NO. 5. — SECOND OVER-AND-OVER STITCH.

by figure No. 5 — A, and pull the thread tightly, then pull the wheel out again flatly; this produces the second rope, as shown in figure No. 5—B. Now cover the starting long thread, first made in figure No. 2, with two over-and-over stitches; and fasten the thread permanently to the nearest of the joined points. The wheel is then completed, as shown by figure No. 5—B. By closely inspecting figure No. 1, a thorough idea of how to proceed in making a continuation of wheels will be obtained. The work should all be done on the wrong side of the trimming, so that a neat result will be obtained.

No. 6.—Narrow Rick-Rack Trimming.—This engraving illustrates a neat style of rick-rack trimming for ladies' and children's underwear, and also for aprons and all articles requiring a narrow edging for trimming. Count off seven points on the braid: fold the section of seven points double, and sew the two points coming at the ends of the doubled portion to-



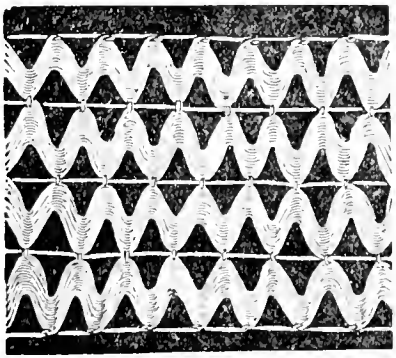
NO. 6. — NARROW RICK-RACK TRIMMING.



NO. 7. — METHOD OF MAKING STRAIGHT RICK-RACK INSERTION.

gether; and carry the thread across to each of the remaining points, using the half button-hole stitch described at figure No. 2: then fasten the thread at the starting point. Then pass the needle in and out all the threads in over-and-over stitch fashion, and draw the thread tightly: then take hold of the pattern, and pull it out flatly. Now fasten the thread at the starting point, and break it off. Then count off seven more points, and proceed in the same manner throughout the entire pattern.

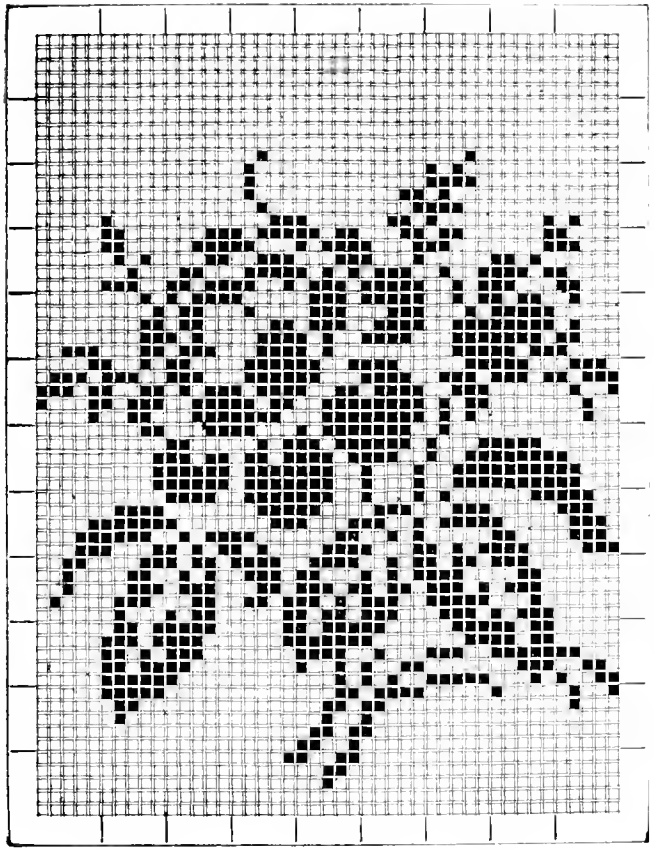
No. 7. — METHOD OF MAKING STRAIGHT RICK-RACK INSERTION. — Place two strips of the braid together, as shown by the engraving, and sew the adjoining points together, carrying the thread across from point to point, and using the half button-hole stitch

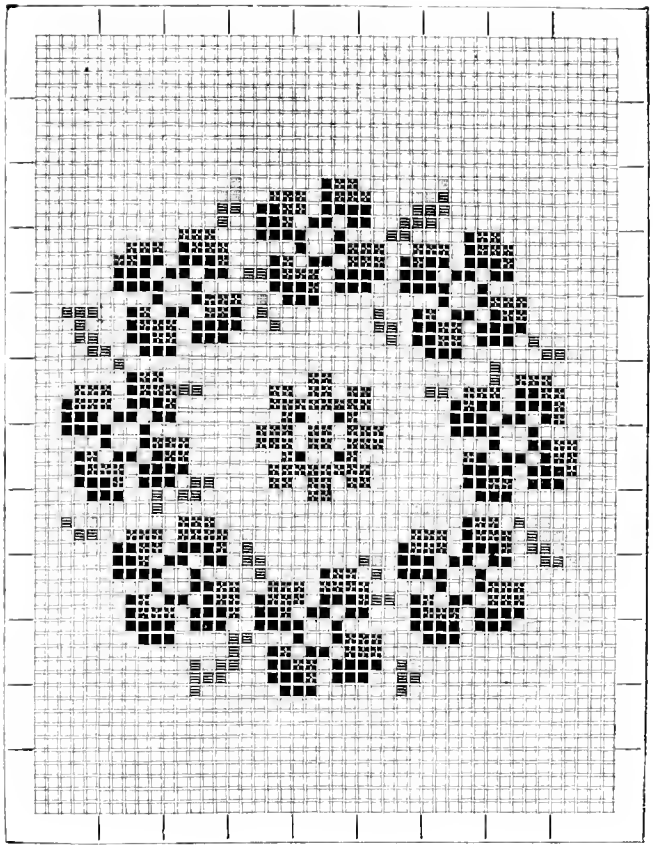


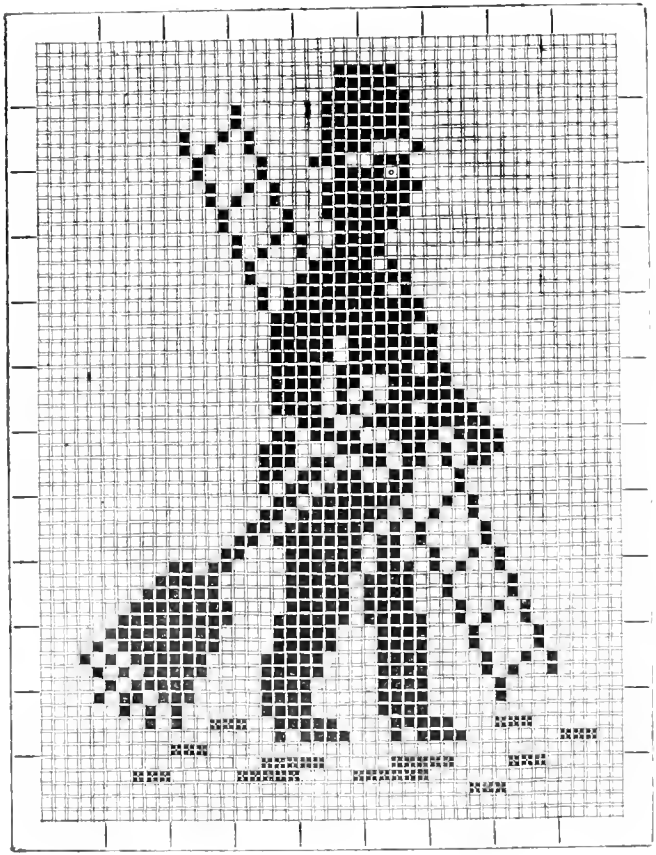
NO. 8.—STRAIGHT RICK-RACK INSERTION.

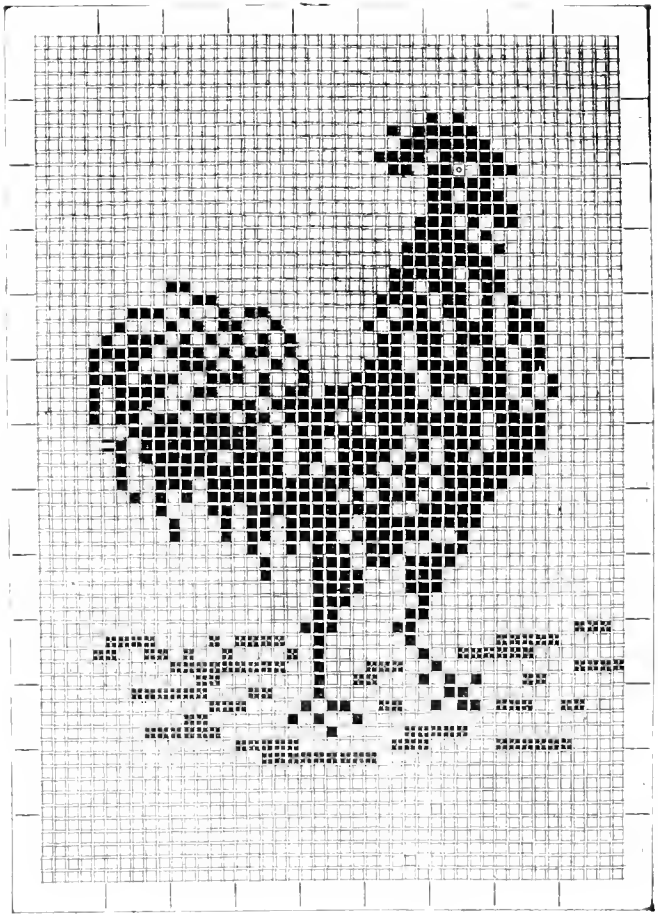
described at figure No. 2: then press the joined parts out flatly.

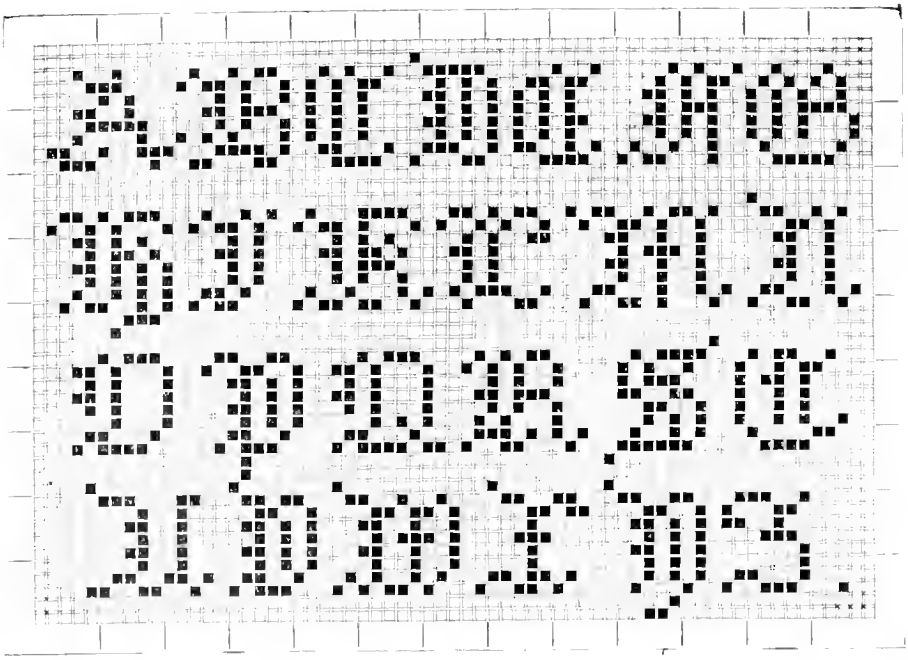
No. 8. — STRAIGHT RICK-RACK INSERTION. — The method followed in making this insertion is described at figure No. 7. Four rows of braid are here joined to form the insertion, but any number of rows may compose it, according to the width desired. It may be used with edgings like those pictured at figures Nos. 1 and 6, or with any other style of rick-rack trimming. It is applied in the same way as ordinary insertion, and the effect is airy and pretty on Summer dresses.

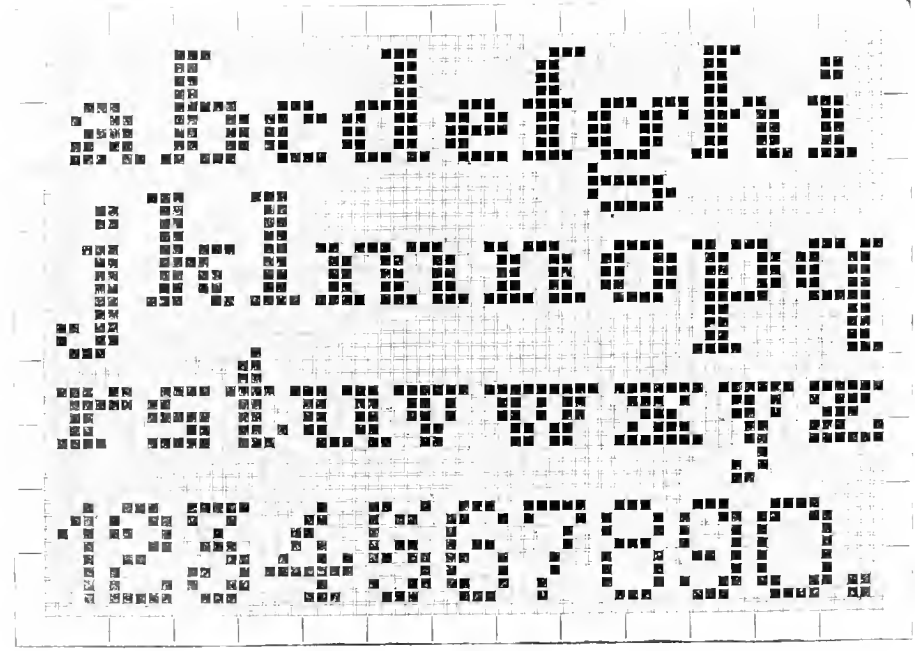


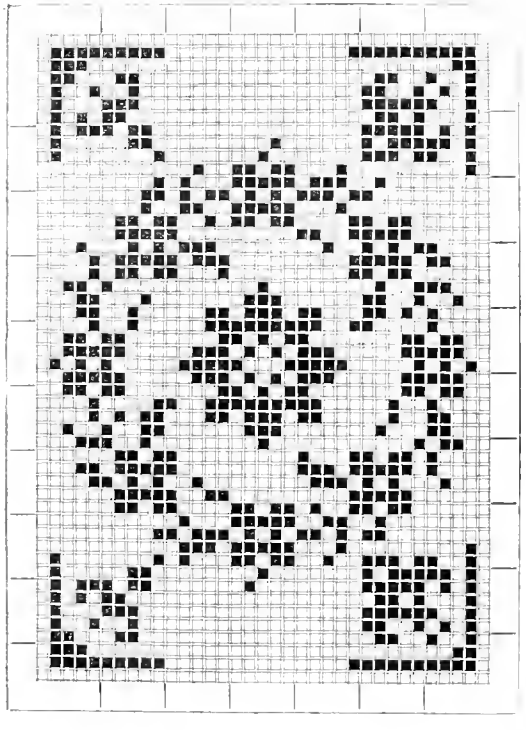


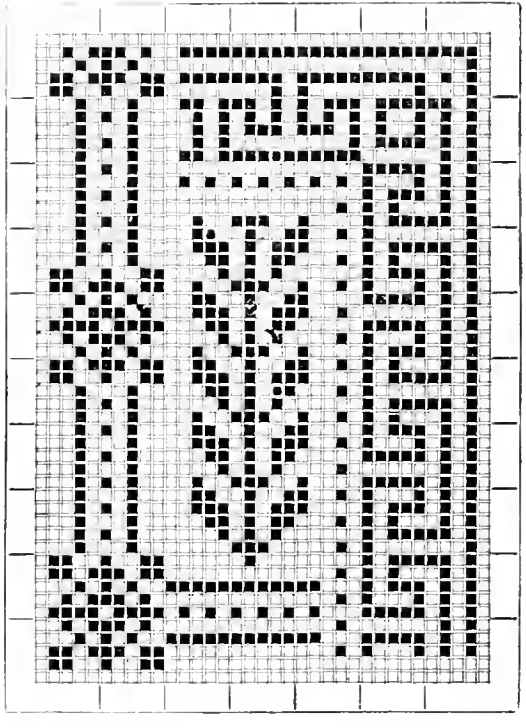












CROCHETED PATTERNS

TERMS USED IN CROCHET. — **Short Stitch** — Keep one loop on the needle, put the needle into the stitch and draw the thread through it and the loop at the same time. **Single Crochet** — Put the needle into the stitch and draw the thread through it, and then put the thread over and draw through both loops together. **Long Crochet** — Put the thread over needle before you put it into the work, draw the thread through work, then thread over and through two loops, and again thread over and through two loops. **Open Crochet** — Make one long crochet, then one chain stitch, and omit or pass over one stitch of the work, make one long crochet into next stitch.

NUMBER ONE. — Antique Insertion.

These directions are for one stripe. The whole width of tidy may be made by after each row crocheting a chain of 15 and repeating the row, with chain between, as many times as you desire stripes in tidy. Every fourth row make chain of 7, catch with two preceding rows with short stitch, then chain of 7, so that there will be one chain under ribbon, three caught together above.

First row. — Chain of 39 stitches.

Second row. — Long crochet into fifth stitch, * chain of 1, skip 1, long crochet, repeat from * 6 times, chain of 1, skip 1, 4 long crochet into next stitch, * chain of 1, skip 1, long crochet, repeat from * 8 times.

Third row. — Chain of 4, long crochet, * chain of 1, long crochet, repeat from * 5 times, chain of 1, shell of 4, long crochet, putting first stitch into bar, two into space and last into first bar of shell of preceding row, chain of 1, shell of 4, putting first into last bar of shell of preceding row, two into space, and last into bar, * chain of 1, long crochet, repeat from * 7 times.

Fourth row. — Chain of 4, long crochet, * chain of 1, long crochet, repeat from * 4 times, chain of 1, shell of 4, making same as preceding row, chain of 5, double long into chain of 1 between shells of preceding row, chain of 5, shell, * chain of 1, long crochet, repeat from * 6 times.

Fifth row. — Chain of 4, long crochet, * chain of 1, long crochet, repeat from * 3 times, chain of 1, shell, chain of 5, 3 single crochet the first into last stitch of chain of 5 of preceding row, chain of 5, shell, * chain of 1, long crochet, repeat from * 5 times.

Sixth row. — Chain of 4, long crochet, * chain of 1, long crochet, repeat from * twice chain of 2, shell, chain of 5, 5 single crochet the first two into last stitch of chain of preceding row, chain of 5, shell, * chain of 1, long crochet, repeat from * 4 times.

Seventh row. — Chain of 4, long crochet, * chain of 1, long crochet, repeat from *, chain of 1, shell, chain of 1, shell, putting first into last of shell below, chain of 5, 3 single crochet, putting first into second of preceding row, chain of 5, shell, putting

first into third stitch of chain below, chain of 1, shell, * chain of 1, long crochet, repeat from * 3 times.

Eighth row. — Chain of 4, long crochet, * chain of 1, long crochet, chain of 1, shell, chain of 5, double long into chain of 1, chain of 5, shell, chain of 5, double long into center single crochet of preceding row, chain of 5, shell, chain of 5, double long into chain of 1, chain of 5, shell, * chain of 1, long crochet, repeat from * twice.

Ninth row. — Chain of 4, long crochet, chain of 1, shell, chain of 5, 3 single crochet, chain of 5, shell, chain of 1, shell, chain of 5, 3 single crochet, chain of 5, shell, * chain of 1, long crochet, repeat from *.

Tenth row.—Chain of 4, shell, chain of 5, 5 single crochet, chain of 5, shell, chain of 5, 5 single crochet, chain of 5, shell, chain of 1, long crochet.

Now reverse the directions, that is, eleventh row like ninth, twelfth row like eighth, etc. Repeat until tidy is desired length. Make border like directions in pattern No. 2.

NUMBER TWO.

These directions are for one stripe, after each row make a chain of 20, and repeat row, with chain between, as many times as you desire stripes in tidy. Every fourth chain join three together, so that there will be one chain under ribbon, three joined together above.

First row. — Chain of 48 stitches.

Second row. — Long crochet into sixth stitch, * chain of 2, skip 2, long crochet, repeat from * all the way across.

Third row. — Chain of 2, 3 long crochet into first space, * chain of 2, shell of 4 into space, skipping one space, repeat from * twice, chain of 13, shell of 4, skipping one space, * chain of 2, shell of 4, repeat from * twice.

Fourth row. — Chain of 3, shell of 4, * chain of 2, shell, repeat from *, chain of 7, short stitch into middle stitch of chain of 13, chain of 7, shell, * chain of 2, shell, repeat from *, chain of 2, long crochet.

Fifth row. — Chain of 2, shell of 3, * chain of 2, shell of 4, repeat from *, chain of 7, 3 short crochet, putting first into last stitch of chain of 7 of preceding row, chain of 7, shell, * chain of 2, shell, repeat from *.

Sixth row. — Chain of 3, shell, chain of 2, shell, chain of 7, 5 short crochet, putting first into last stitch of chain of 7 of preceding row, chain of 7, shell, chain of 2, shell, chain of 2, long crochet.

Seventh row. — Chain of 2, shell of 3, chain of 2, shell, chain of 7, 7 short crochet, chain of 7, shell, chain of 2, shell.

Eighth row. — Chain of 3, shell, chain of 9, 9 short crochet, chain of 9, shell, chain of 2, long crochet.

Ninth row. — Chain of 2, shell of 3, chain of 2, shell, putting first stitch into last

stitch of shell of preceding row, and last three over chain, chain of 7, 7 short crochet, putting first into second stitch of short crochet of preceding row, chain of 7, shell, putting three over chain, and last into first of shell of preceding row, chain of 2, shell.

Tenth row. — Chain of 3, shell, chain of 2, shell, chain of 7, 5 short crochet, chain of 7, shell, chain of 2, shell, chain of 2, long crochet.

Eleventh row. — Chain of 2, shell of 3, * chain of 2, shell of 4, repeat from *, chain of 7, 3 short crochet, chain of 7, shell, * chain of 2, shell, repeat from *.

Twelfth row. — Chain of 3, shell, * chain of 2, shell, repeat from *, chain of 7, short crochet, chain of 7, shell, * chain of 2, shell, repeat from *, chain of 2, long crochet.

Thirteenth row. — Chain of 2, shell of 3, * chain of 2, shell of 4, repeat from * all the way across.

Fourteenth row. — Chain of 3, shell, * chain of 2, shell, repeat from * all across.

Repeat from third row until of desired length.

For border make open crochet all around the outside: be sure and make full enough for corners, and then—

Second row. — Short crochet, chain of 4, skip one space, long crochet, chain of 2, long crochet into same space, chain of 4, skip one space, short crochet, etc.

Third row. — Short crochet into short crochet, chain of 4, 4 long crochet with chain of 1 between each into space made by chain of 2, chain of 4, short crochet into short crochet, etc.

Fourth row. — Short crochet into short crochet, chain of 4, 6 long crochet, putting two into each space, chain of 4, short crochet into short crochet, etc.

NUMBER THREE.

For Lambrequins, Stands, etc.

First row. — Chain of 18 stitches.

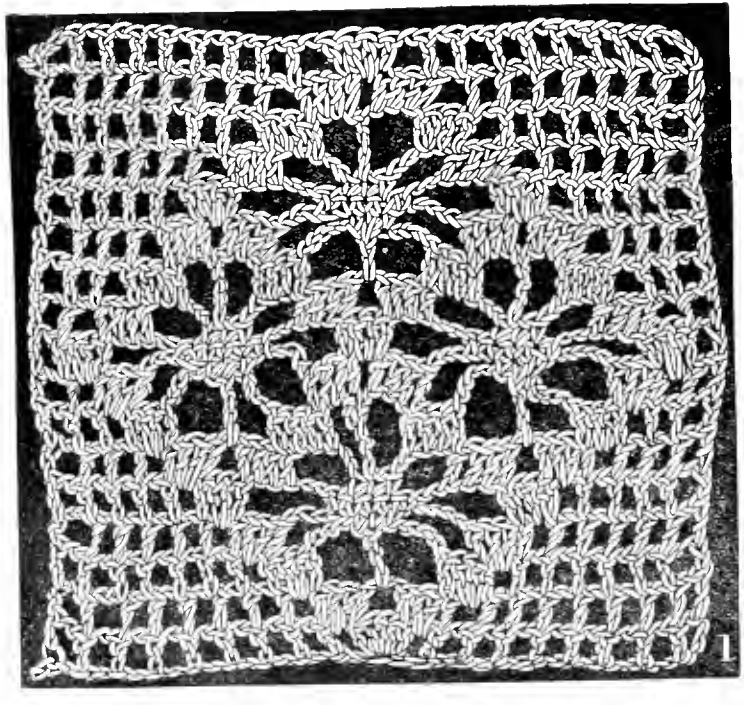
Second row. — 6 long crochet into fourth stitch, chain of 3, skip 6, 6 long crochet into seventh stitch, chain of 3, 6 long crochet into seventh stitch.

Third row. — * Chain of 3, 6 long crochet into center of shell, repeat from * twice.

Fourth row. — Chain of 3, * 6 long crochet into center of shell, chain of 3, catch around two preceding chains with single crochet, chain of 3, repeat from *, 6 long crochet into shell, 6 long crochet into loop made by chain of preceding row, single crochet, into first loop.

Fifth row. — * Chain of 2, single crochet into first stitch of shell, repeat from * 5 times, * chain of 3, 6 long crochet into shell, repeat from * twice, chain of 3, turn, repeat from second row, etc.

Put fringe into loops made around the edge.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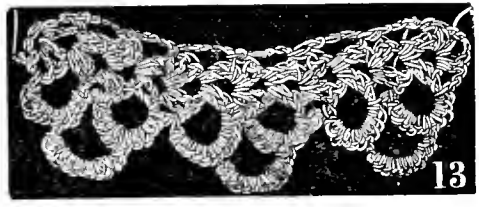
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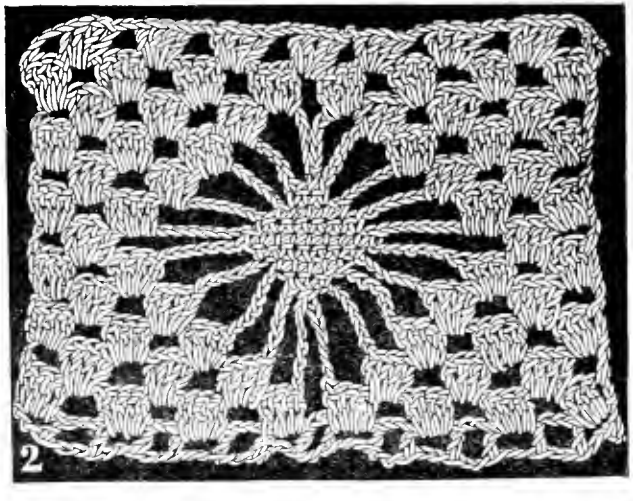
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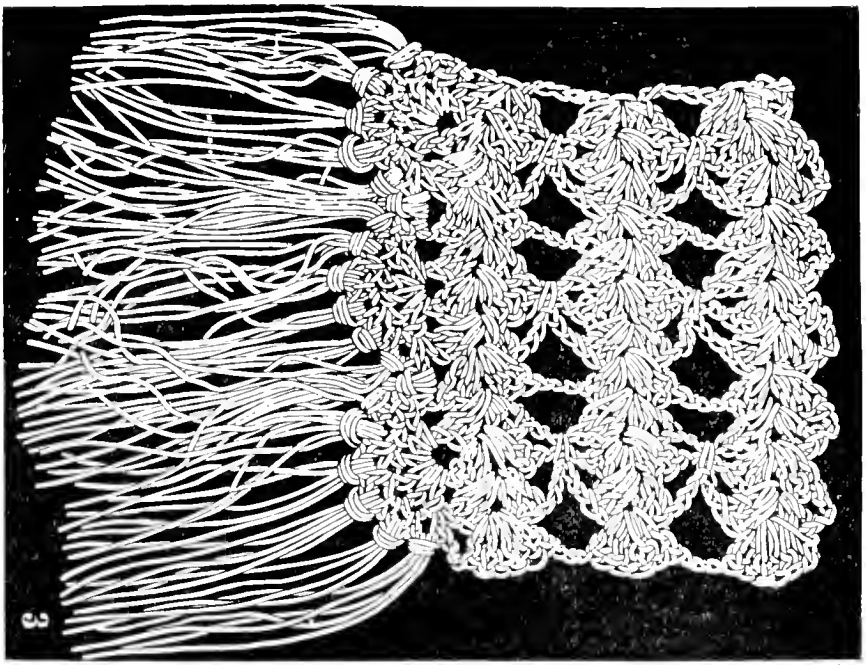


INSTRUCTIONS FOR KNITTED LACE

DEFINITIONS OF ABBREVIATIONS used in the "Instructions for Knitted Lace." K, knit; o, over; p, purl or seam; n, narrow; "fagot," over twice and purl 2 together; s, means to slip one stitch from one needle to the other without knitting it.

No. 1. BROAD DIAMOND LACE.

Cast on 26 stitches.

First row.—Knit plain.

Second row.—K 2, o, n, k all but last 8 stitches, o twice, n, k 1, o twice, k 3.

Third row.—Fagot, k 10, o twice, n, k 1, o twice, n, k 6.

Fourth row.—Same as second.

Fifth row.—Fagot, k 12, o twice, n, k 1, o twice, n, k 5.

Sixth row.—Same as second.

Seventh row.—Fagot k 14 o twice n k 1 o twice, n, k 4.

Eighth row.—Same as second.

Ninth row.—Fagot, k 16, o twice, n, o twice, n, k 4.

Tenth row.—Knit across plain.

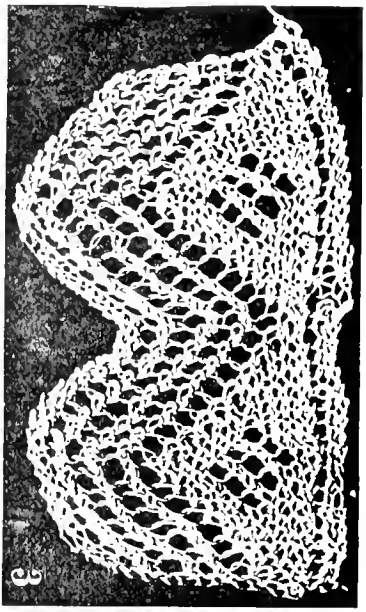
Eleventh row.—Fagot, k 1, n, k 1, o twice, n, k 1, o twice n, rest plain.

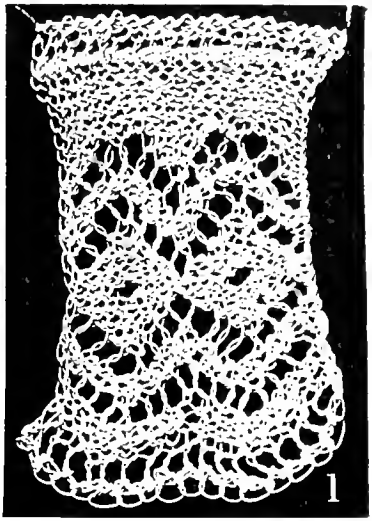
Twelfth row.—K 2, o, n, k 5, o twice, n k 1, o twice, n, k 13.

Thirteenth row.—Same as eleventh.

Fourteenth row.—K 2 o, n k 6 o twice n, k 1 o twice, n, k 11.

Fifteenth row.—Same as eleventh.

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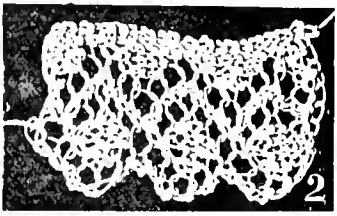
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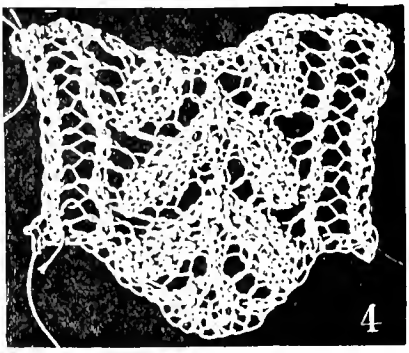
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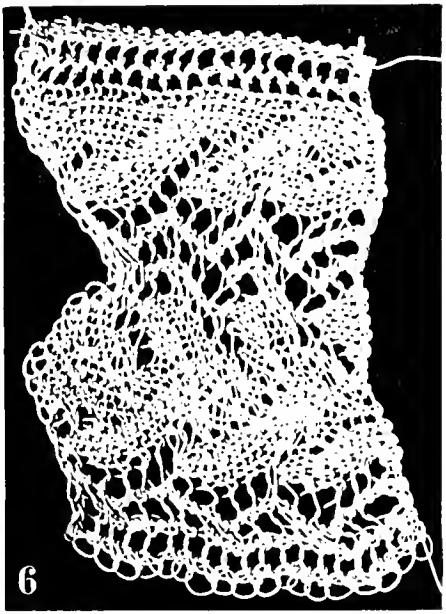
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Sixteenth row.—K 2, o, n, k 7, o twice, n, k 1, o twice, n, k 9.

Seventeenth row.—Same as eleventh.

Eighteenth row.—K 2, o, n, k 8, o twice, n, k 1, o twice, n, k 7.

No. 2. NARROW DIAMOND LACE.

Cast on 9 stitches.

First row.—K 3, n, o, n, o, k 1, o, k 1.

Third row.—K 2, n, o, n, o, k 3, o, k 1.

Fifth row.—K 1, n, o, n, o, k 5, o, k 1.

Seventh row.—K 3, o, n, o, n, k 1, n, o, n.

Ninth row.—K 4, o, n, o, n, 3 together, o, n.

Eleventh row.—K 5, o, n, 3 together, o, n.

Knit every other row plain.

No. 3. LAWRENCE LACE.

Cast on 14 stitches.

First row.—K 2, o, n, k 2, o, n, 3 times, o, k 2.

Third row.—K 2, o, n, k 3, o, n, 3 times, o, k 2.

Fifth row.—K 2, o, n, k 4, o, n, 3 times, o, k 2.

Seventh row.—K 2, o, n, k 5, o, n, 3 times, o, k 2.

Ninth row.—K 2, o, n, k 6, o, n, 3 times, o, k 2.

Eleventh row.—K 2, o, n, k 7, o, n, 3 times, o, k 2.

Thirteenth row.—K 2, o, n, k 3, o, n, k 3, o, n, 3 times, o, k 2.

Fifteenth row.—K 2, o, n, k 2, o, n, twice, k 3, o, n, 3 times, o, k 2.

Seventeenth row.—K 2, o, n, k 1, o, n, 3 times, k 3, o, n, 3 times, o, k 2.

Nineteenth row.—K 2, o, n, k 2, o, n twice, k 2, n, o, n, 4 times, k 1.

Twenty-first row.—K 2, o, n, k 3, o, n, k 2, n, o, n, 4 times, k 1.

Twenty-third row.—K 2, o, n, k 6, n, o, n, 4 times, k 1.

Twenty-fifth row.—K 2, o, n, k 5, n, o, n, 4 times, k 1.

Twenty-seventh row.—K 2, o, n, k 4, n, o, n, 4 times, k 1.

Twenty-ninth row.—K 2, o, n, k 3, n, o, n, 4 times, k 1.

Thirty-first row.—K 2, o, n, k 2, n, o, n, 4 times, k 1.

Thirty-third row.—K 2, o, n, k 1, n, o, n, 4 times, k 1.

Thirty-fifth row.—K 2, o, n, n, o, n, 4 times, k 1.

Knit every other row plain.

No. 4. DOUBLE ROSE-LEAF INSERTION.

Cast on 27 stitches.

First row.—K 3, o, n, o, k 3, o, n, p 1, n, p 1, n, p 1, n, o, k 3, o, k 2, o, n, p 1.

Second row.—K 3, o, n, p 6, k 1, p 1, k 1, p 1, k 1, p 6, k 2, o, n, p 1.

Third row.—K 3, o, n, o, k 5, o, k 3 together, p 1, k 3 together, o, k 5, o, k 2, o, n, p 1.

Fourth row.—K 3, o, n, p 8, k 1, p 8, k 2, o, n, p 1.

Fifth row.—K 3, o, n, o twice, k 1, n, p 1, n, k 1, o, n, 3 together, o, k 1, n, p 1, n, k 1, o twice, k 2, o, n, p 1.

Sixth row.—K 3, o, n, k 1, p 3, k 1, p 7, k 1, p 3, k 3, o, n, p 1.

Seventh row.—K 3, o, n, o, k 1, o, k 1, n, p 1, n, k 3, n, p 1, n, k 1, o, k 1, o, k 2, o, n, p 1.

Eighth row.—K 3, o, n, p 5, k 1, p 5, k 1, p 5, k 2, o, n, p 1.

No. 5. DOTTED LACE.

Cast on 7 stitches.

First row.—S 1, k 1, o, n, o, k 1, o, k 2.

Second row.—O, n, p 4, k 1, o, n.

Third row.—S 1, k 1, o, n, o, k 3, o, k 2.

Fourth row.—O, n, p 6, k 1, o, n.

Fifth row.—S 1, k 1, o, n, o, n, o, n, 3 together, o, k 1, o, k 2.

Sixth row.—O, n, p 8, k 1, o, n.

Seventh row.—S 1, k 1, o, n, o, k 3, o, k 1, o, k 3, o, k 2.

Eighth row.—O, n, p 12, k 1, o, n.

Ninth row.—S 1, k 1, o, n, 3 together, o, n, 3 together, o, k 3, o, n, 3 together, o, n, k 1.

Tenth row.—O, n, p 10, k 1, o, n.

Eleventh row.—S 1, k 1, o, n, 3 together, n, o, n, 3 together, o, n, 3 together, n.

Twelfth row.—O, n, p 5, k 1, o, n.

Thirteenth row.—S 1, k 1, o, s 1, n, 3 together, pass s over, o, n, 3 together, k 1.

Fourteenth row.—O, n, p 2, k 1, o, n.

No. 6. DOUBLE ROSE-LEAF BORDER

Cast on 34 stitches.

First row.—K 2, fagot, k 3, n, k 2, o, k 1, o, n, o, n, o, k 2, n, k 4, n, k 2, o, k 1, o, n, o, k 1, fagot.

Third row.—K 2, fagot, k 2, n, k 2, o, k 3, o, n, o, n, o, k 2, n, k 2, n, k 2, o, k 3, o, n, o, k 1, fagot.

Fifth row.—K 2, fagot, k 1, n, k 2, o, k 5, o, n, o, n, o, k 2, n, twice, k 2, o, k 5, o, n, o, k 1, fagot.

Seventh row.—K 2, fagot, k 6, n, k 2, o, n, o, k 1, o, k 1, o, k 2, n, k 2, n, k 1, n, k 2, o, n, o, n, fagot.

Ninth row.—K 2, fagot, k 5, n, k 2, o, n, o, n, o, k 3, o, k 2, n, k 2, n, k 2, o, n, o, n, fagot.

Eleventh row.—K 2, fagot, k 4, n, k 2, o, n, o, n, o, k 5, o, k 2, n twice, k 2, o, n, o, n, fagot.

Purl every other row.

No. 7. SHELL LACE.

Cast on 16 stitches.

First row.—K 2, fagot, k 2, o twice, n 3 times, k 1, fagot, k 1.

Second row.—S 1, fagot, k 3, p 1, k 2, p 1, k 2, p 1, k 2, fagot, k 2.

Third row.—K 2, fagot, k 12, fagot, k 1

Fourth row.—S 1, fagot, k 12, fagot, k 2.

Fifth row.—K 2, fagot, k 2, o, twice, n, k 8, fagot, k 1.

Sixth row.—S 1, fagot, k 10, p, k 2, fagot, k 2.

Seventh row.—K 2, fagot, k 13, fagot, k 1.

Eighth row.—S 1, fagot, k 13, fagot, k 2.

Ninth row.—K 2, fagot, k 2, o, twice, n, o, twice, n, k 7, fagot, k 1.

Tenth row.—S 1, fagot, k 9, p 1, k 2, p 1, k 2, fagot, k 2.

Eleventh row.—K 2, fagot, k 15, fagot, k 1.

Twelfth row.—S 1, fagot, k 7, slip 6 stitches the seventh, k 8, fagot, k 2.

INSTRUCTIONS for STAMPING

DIRECTIONS

FOR STAMPING WITH PERFORATED PARCHMENT PATTERNS.

DRY STAMPING.—This is done by a process known as pouncing. The process is as follows:—Place the pattern (rough side up) on the material to be stamped, placing heavy weights on the corners to keep it from slipping; then rub the powder over the perforations with the distributor till the pattern is clearly marked on the material. (this can be ascertained by lifting one corner of the pattern slightly). Then remove the pattern carefully, lay a piece of thin paper over the stamping, and pass a hot iron over it; this melts the gum in the powder, and fastens the pattern to the material. The iron should be as *hot as possible without scorching the cloth.* Should the heat change the color of the material, iron it all over. Do not do any stamping by this process on a hot or damp day if it can be avoided. Keep the powder in a cool, dry place. In stamping with light colored powders, the best way to fasten it is to hold the back of the cloth against a stove pipe or the face of the iron. French stamping is better, however, for all dark materials. To take the powder up on the distributor, have a tin plate with a piece of woolen cloth glued on the bottom, sprinkle a little powder on the cloth, and rub the distributor over it, taking care to shake off all the powder you can; enough will remain to stamp the pattern clearly.

DISTRIBUTOR.—To make a Distributor, take a block of pine wood, two or three inches square, and tack a piece of soft felt on one side of it. When the distributor gets worn, cover it over with a piece of soft felt; a piece from an old felt hat is just the thing.

TO MAKE BLUE POWDER.—Take equal parts of pulverized gum damar and white rosin, and just enough Persian blue to color it; mix well together. The Blue Powder is for light goods; it will not work well on dark goods.

LIGHT COLORED DRY POWDER—does not work well enough to give satisfaction. We make the Blue Stamping Powder only. Any goods that the Blue Powder will not work well on, use the French Indelible Stamping Paint; this must *dry thoroughly* before you work the design.

FRENCH INDELIBLE STAMPING.—This is the best process for all dark materials, in fact, this and the blue powder are all that will ever be needed. By this process a kind of paint is used instead of powder, and a brush instead of a pouncet. Place the pattern on the cloth, smooth side up if you can, though either side will work well; weight the pattern down as in powder stamping. Rub the paint evenly over the perforations, and it will leave the lines clean, sharp and distinct. After the stamping is done, the *pattern* must be *cleaned immediately;* this is done by placing the pattern on the table, and turning benzine or naphtha over it to cut the paint, and then wiping the pattern *dry on both sides* with an old cloth, or, better still, with cotton waste, such as machinists use to clean machinery, this is cheap and absorbs the paint and naphtha quickly; hold the pattern up to the light to see if the holes are all clear, if they are not, wash it the second time. *Do not use the pattern for powder immediately after it has been washed:* let it dry a short time, otherwise the moistened gum will clog the perforations.

TO MAKE THE PAINT.—Take zinc white, mix it with boiled oil to about the thickness of cream, add a little drying, such as painters use. Get a painter to mix it for you. Keep in a tin pail (one holding a pint is a good size), have a piece of board cut round, with a screw in the centre for a handle, to fit *loosely* into the pail; drop this on the paint and keep it from drying up; add a little oil occasionally to keep the paint from growing too thick, and it will always be ready for use.

THE BRUSH.—Take a fine stencil brush or any brush with a square end, wind it tightly with a string from the handle down to within one-half inch of the end, this will make it just stiff enough to distribute the paint well. Keep the brush in water, to keep it from drying up, taking care to wipe off the water before using.

If these directions are carefully followed, the stamping will always be satisfactory. The great secret of success in this business is to frequently show new designs.

LARD OIL is better to use in the Paint than boiled oil. We now furnish the Paint, all mixed, ready to use. See price on Order Sheet.

HINTS TO STAMPERS.

THE table on which the stamping is done should be covered first with one thickness of felt or other soft cloth, and then with a sheet of enameled cloth drawn tightly and tacked at the sides to make a perfectly smooth and level surface. In stamping plush, the nap should be rubbed up evenly before the stamping is done. In stamping repped silk or other goods with an uneven surface on which the paint is likely to spread, first stamp the pattern on a piece of paper, then turn the pattern over and wipe off all the paint with a *dry* cloth, then stamp the material and the line will come out fine and even. The oil will sometimes spread on some fine delicate silks, if it does so, let the stamping dry, then moisten the silk with naphtha and the oil will disappear.

A good blank book, on which to stamp the patterns for customers to look at, can be made with the thinnest manilla tag board. It costs only a little more than paper, and wears very much better. Our new sample book, (price 15c.) can also be used to show customers.

It is a good idea to pin the articles to be stamped to the table; all creases and wrinkles can thus be drawn out.

In stamping with powder, finer lines can be made if the distributor is rubbed over the pattern only in one direction, that is *not back and forth;* but placing the distributor on the pattern, rub it across from left to right, then remove it from the pattern, and repeat the process.

It is sometimes difficult to make the powder stick on highly glazed linens; in such cases, the linen can be moistened slightly. It will be observed that it is necessary to have the iron much hotter to fasten the color on linen than on cotton or flannel.

Beginners generally get the *paint too thin.* It is a good idea for beginners to *practice* on some old materials.

Never use a hot iron for paint stamping.

The patterns should not be rolled or folded, but laid flat in boxes or within covers.

The secret of success in the stamping business is to frequently show new patterns which we can always supply.

KENSINGTON PAINTING.

STAMP the design on the material to be painted, the same as for Kensington embroidery. Velvet is best to use for Kensington Painting. When painting on silk or satin, first put the oil paint on blotting paper to absorb the oil. Use oil paints same as used in oil painting. First apply the paint thickly over the outline of the pattern, then take a pen (*No. 2 Colorado Pen* is a good pen to use), and draw the paint down towards the center of the flower in imitation of the Kensington stitches. Shade as in ordinary painting, using the pen only. Another way is to scoop up the paint on the pen, and apply to the material in imitation of the Kensington stitches.

Apply the colors thick, but use care not to destroy the nap of the material. Sew the material to be painted to paste board to keep it firm. Our New Book, *Kensington Embroidery and the Colors of Flowers*, will give you the correct colors and shades to use in painting the flowers. See sample pages in this book.

BLACK PAINT FOR STAMPING LIGHT GOODS.

THIS must be used with great care. If you are not going to make a business of stamping, use the Powder. This Black Paint can be used in place of the Blue Powder, but if the material to be stamped is to be washed, or is a delicate color, you had better use the Powder, as the Paint will not wash out.

To make the Black Paint, take pure coach black, ground in oil, (you can buy it in small cans). Add a little drying, not too much, as it wants to be used thick. *Don't put any oil into it!* Apply with a brush. You should have a brush for each Black and White Paint. The Black Paint does not want to be as thin as the White Paint. After using, wash the pattern with naphtha. Keep the naphtha away from the fire!

TO MAKE A SUCCESS OF STAMPING,

Read carefully these *Instructions for Stamping.* The powder is to be used for light goods. *It will not work well on dark goods.* Use the Paint (see *Instructions*) for dark goods. The Paint cannot be sent by mail. If you have never done any stamping, practice first with the Powder on some pieces of white cloth. Tissue paper is best to lay over the pattern when you use the iron.

INDELIBLE WHITE PAINT,

Used for stamping dark goods, felt, plush, etc. As some of our customers have not been able to get the Paint mixed so that it will work right, we have decided to have it put up. The paint is put up in paint-tubes. We send two tubes of the Paint, *all mixed, ready to use*, and the Brush, by express, for $1.00; two tubes of the Paint, without the Brush, for 60 cents, by express. This Paint cannot be sent by mail, must be sent by express; the person ordering it pays the express charges.

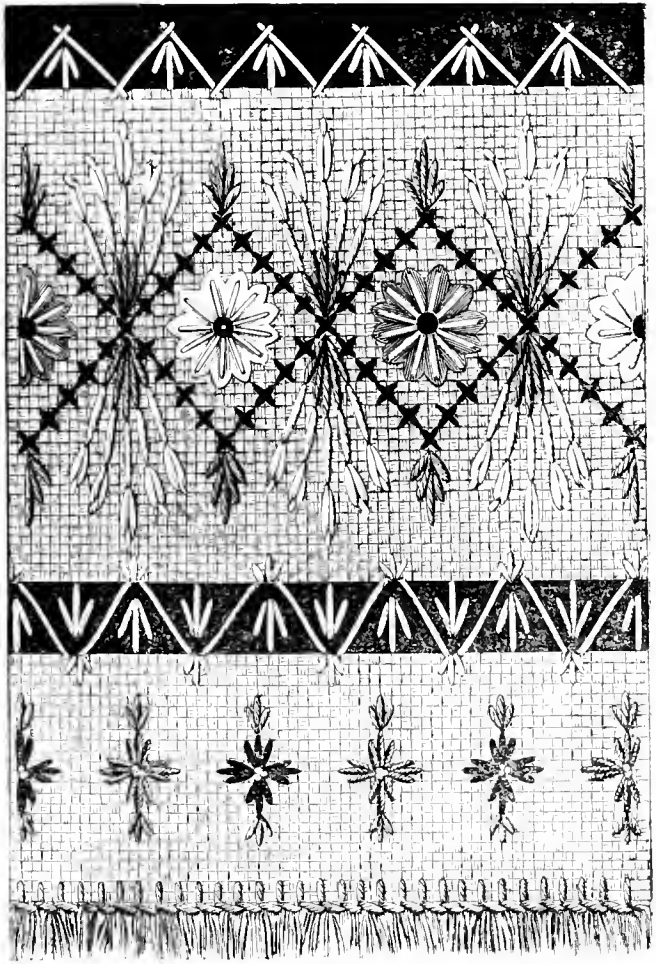
BRUSHES FOR PAINT STAMPING.

WE have had some Brushes made expressly for Paint Stamping. They are made good and stiff, and are all ready to use without any winding. Price, 50 cts. by mail, or two tubes of Paint and the Brush, by express, for $1.00.

BLUE POWDER.

THE Blue Powder is to be used for stamping light goods. (*Read Instructions.*) *It will not work well on dark goods.* Price of Blue Powder, 20 cents per box, by mail. Distributing Pads, 10 cents.

☞ We do not make or sell *White Powder*. Use the Paint for stamping dark goods.

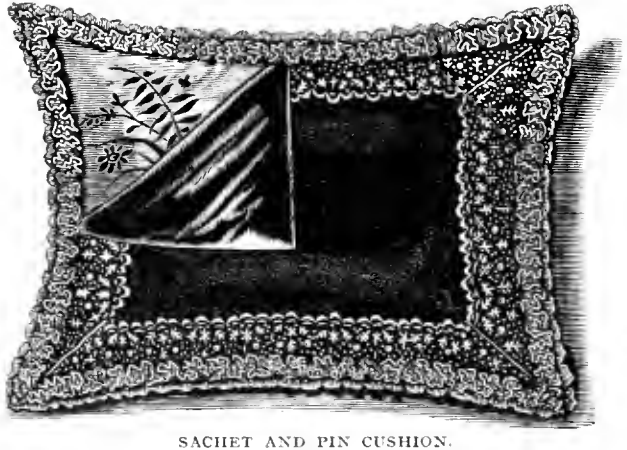


FANCY STITCHES.

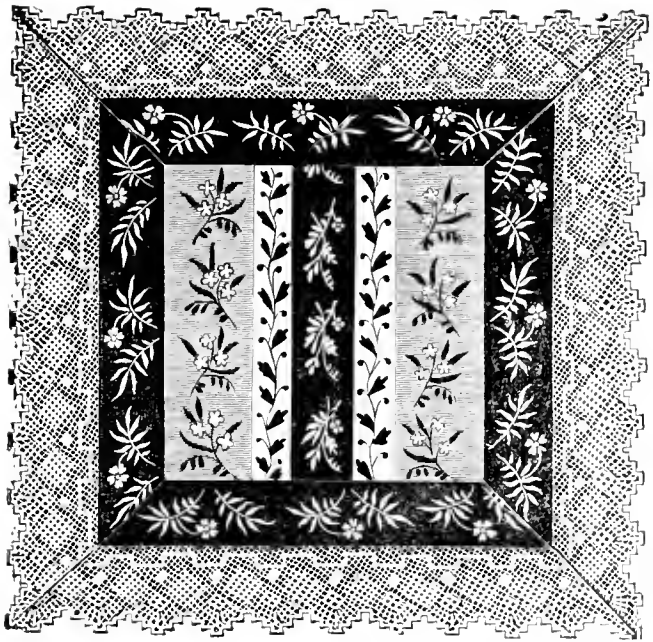
THREAD-AND-NEEDLE CASE.

THREAD-AND-NEEDLE CASE. — This useful little case is made of *écru* linen, cut in the desired shape and bound with bright red braid. A small, straight piece, bound in the same way, is stitched on with red silk, allowing sufficient fullness in each section for the skeins to pass under. Several leaves of red flannel, prettily pinked, are at one end to hold the needles. The case rolls up and is tied with strings of ribbon or braid.

SACHET AND PIN CUSHION. — This pretty cushion is made of scarlet satin, and finished around the edges with a box-plaiting of Languedoc lace. Just above this, on the upper side, is flatly applied a bordering of lace, looking well on the rich background. In the upper left-hand corner, the satin is turned back, showing a corner of yellow satin, on which is painted a spray of flowers. Ladies not understanding the use of the brush, can transfer a decalcomanie picture to the place where it is needed. In order to make this pin cushion and sachet case, it will be necessary to put a layer of cotton, on which some favorite powder has been thickly spread, next to the top. Heliotrope, Violet, Jockey Club and Musk are all desirable in sachet powders. If preferred, darned lace may be used instead of the Languedoc.



SACHET AND PIN CUSHION.



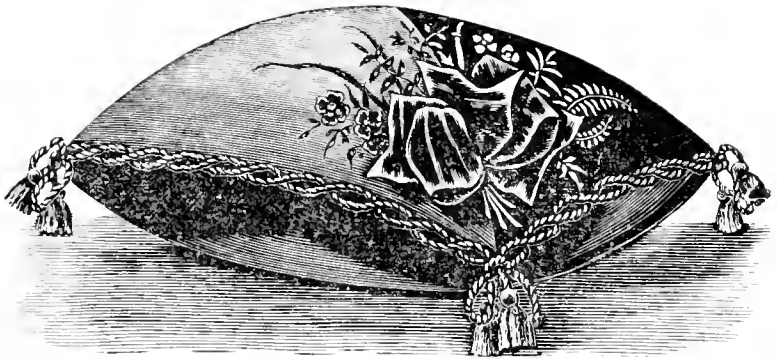
TIDY OF RIBBON AND LACE.

TIDY OF RIBBON AND LACE. — This engraving illustrates a beautiful tidy for a chair, sofa-pillow, cushion, etc. The centre is made of ribbon, in three different widths and colors. The ribbon is all of the brocaded variety, but, if desired, it may be of plain satin, embroidered or hand-painted. The strips are all joined together with over-and-over stitches on what is to be the wrong side of the tidy, and arranged with the widest outside, the next width at the centre, and the narrowest between. These joined strips are then bordered with a row of the medium wide ribbon, and outside of this is sewed a row of handsome lace. The lace may be of any preferred variety, the kind known as antique, which is really the regular Smyrna lace, being much preferred, as it is very rich in effect.

TOILETTE SET FOR A BUREAU. — These two engravings represent a fancy cushion and one of a pair of covered toilette-bottles to match, which are intended to dress a guest-chamber bureau. The covers are made of satin, one color being used for one-half, and the other for the other half of each cover. The bottle-cover is made so as to fit the bottle tightly by an upright seam at a point opposite the embroidery seen upon the front. The lower edge is turned under so that it completely conceals the bottle, but does not cover the bottom; and the top is edged with lace, and then tied about the neck of the bottle with cord, so as to form a ruffle. The cluster of flowers may be embroidered or painted on, and the bow of ribbon is attached afterward. The colors of the satin may be blue, cardinal or olive combined with old-gold, or any of the daintier contrasts considered especially appropriate for fancy work.

The cushion is first made of stout muslin, and filled with bran, saw-dust, ground-cork, or any similar material, and then covered with the satin. The top shows the two shades in two equal parts, but the under side is of one shade only. The embroidery or painting is done in the same way as on the bottle-cover, and the bow is added to correspond. The edge of the cushion is bordered with twisted cord, and tassels are fastened to knotted cord at each corner.

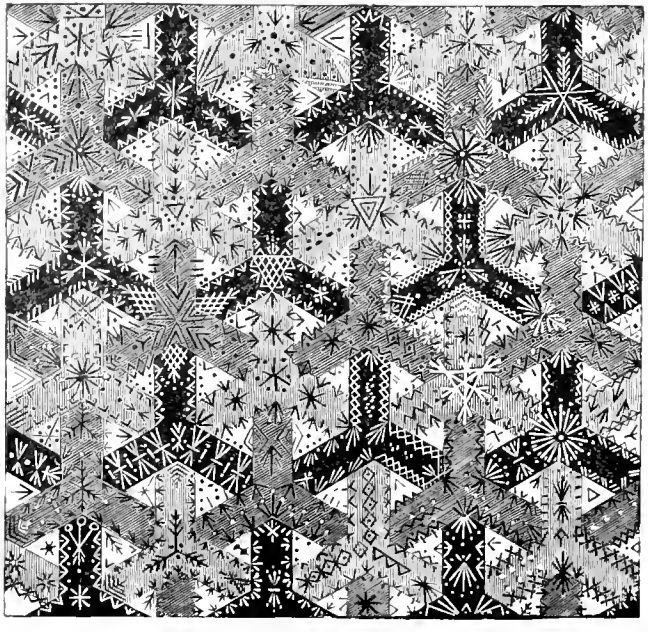
COVERED TOILETTE BOTTLE.



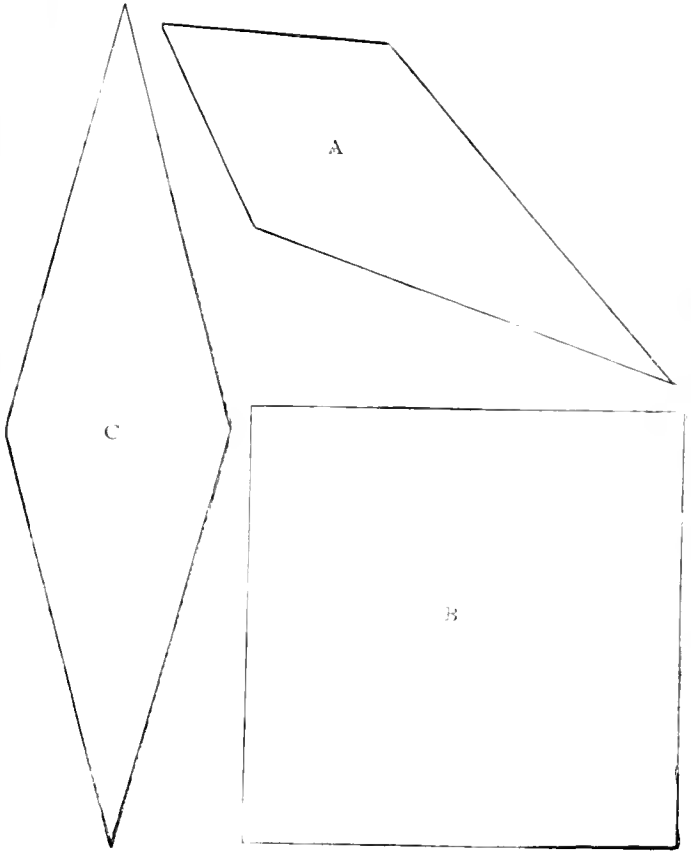
FANCY CUSHION FOR TOILETTE SET.

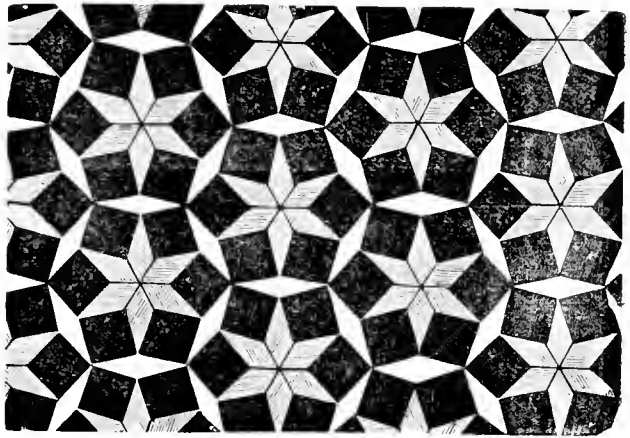
Square of Patchwork for Top of Sofa-Pillow. — This square of patchwork illustrates the Japanese effect in the peculiar management of its uniformly shaped pieces, and the mosaic or crazy effect in the brilliancy of its coloring and the variety of its stitches. Every variety of known fancy stitch is used in applying and embellishing the sections, and also in decorating the triangular spaces. Velvet and plush for the sections, and satin for the background, make a handsome combination. Velvet, plush or silk in contrasting shades also results beautifully. Before cutting velvet or plush, it is best to cover the back with a thin layer of mucilage, shellac, white of egg, or some other gummy substance, and allow it to dry well. This prevents the material from fraying.

Fancy Patchwork, with Diagrams for its Construction. —A very pretty design for patchwork of velvet, silk or satin combined, or of either of these fabrics in three strongly contrasting tints, or of any other pretty materials, is illustrated by figure No. 2: and the shape and size of the sections required for making it are clearly portrayed by diagrams A, B and C. Six sections of the size and shape shown by diagram A are required for the star, the sections being joined together at their shortest sides. Six squares of the size shown by diagram B are joined to each star, with a corner to come at the top of each star seam. To the loose edges of the squares are joined six diamond-shaped pieces, cut like diagram C, the union of these pieces producing an almost circular shape. A similar number of star sections and squares are joined in the same manner for the next figure, to which only five diamond-shaped pieces are sewed, one of the diamond pieces from the first figure being joined at its loose edges to the squares having no diamond piece attached. The next figure is made in the same way, but with only four diamond pieces attached, two of the diamond pieces to the loose edges from the two attached figures being joined at their loose edges of the squares. The latter process is repeated throughout till the patchwork is of the required size.

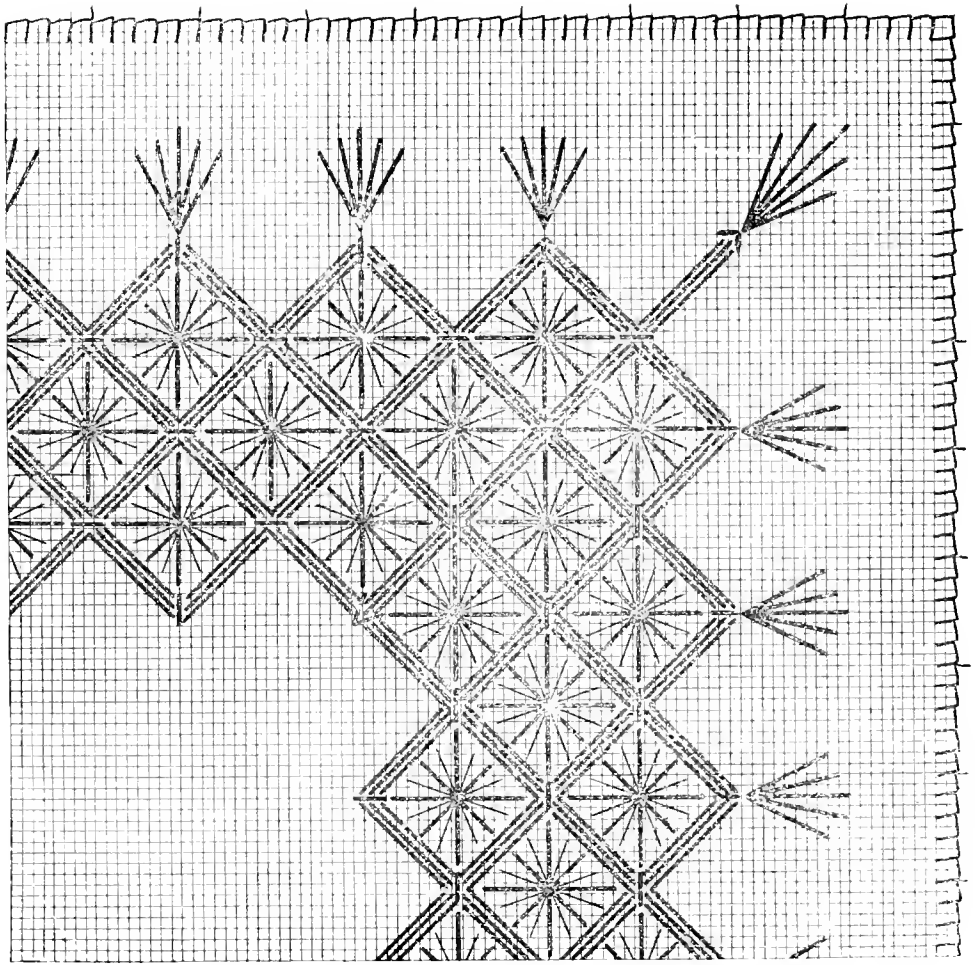


SQUARE OF PATCHWORK FOR TOP OF SOFA-PILLOW.

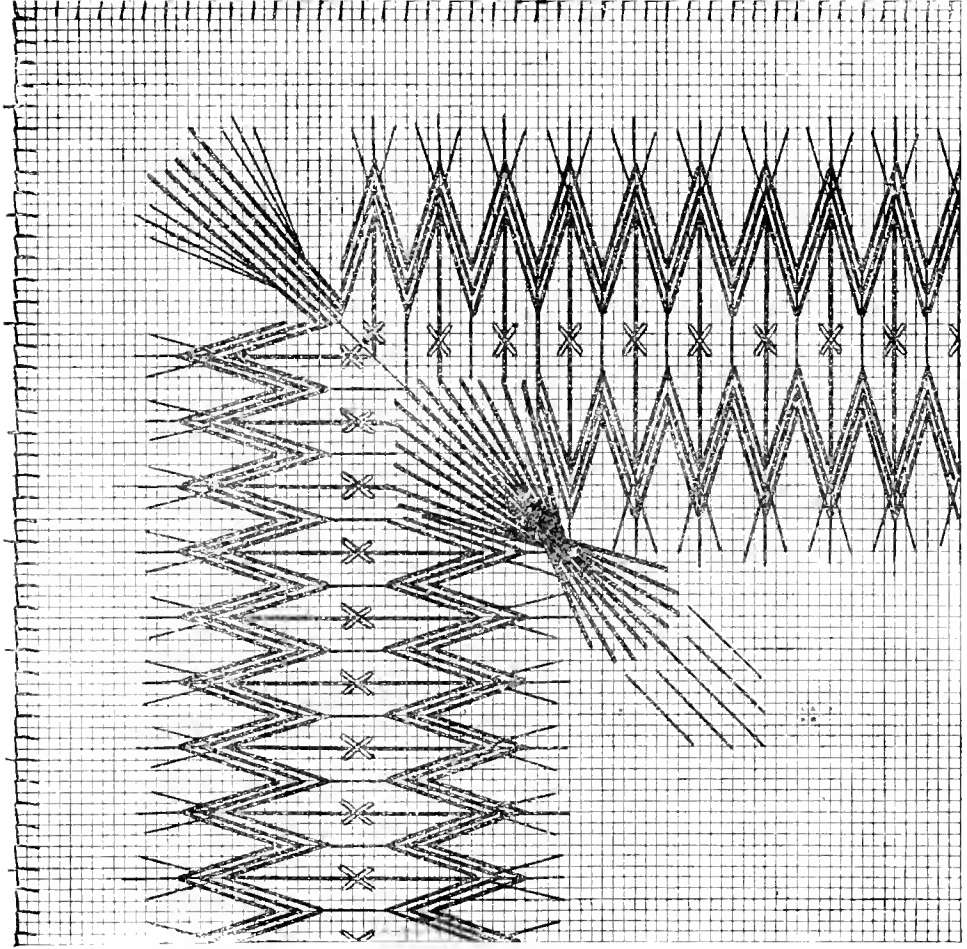




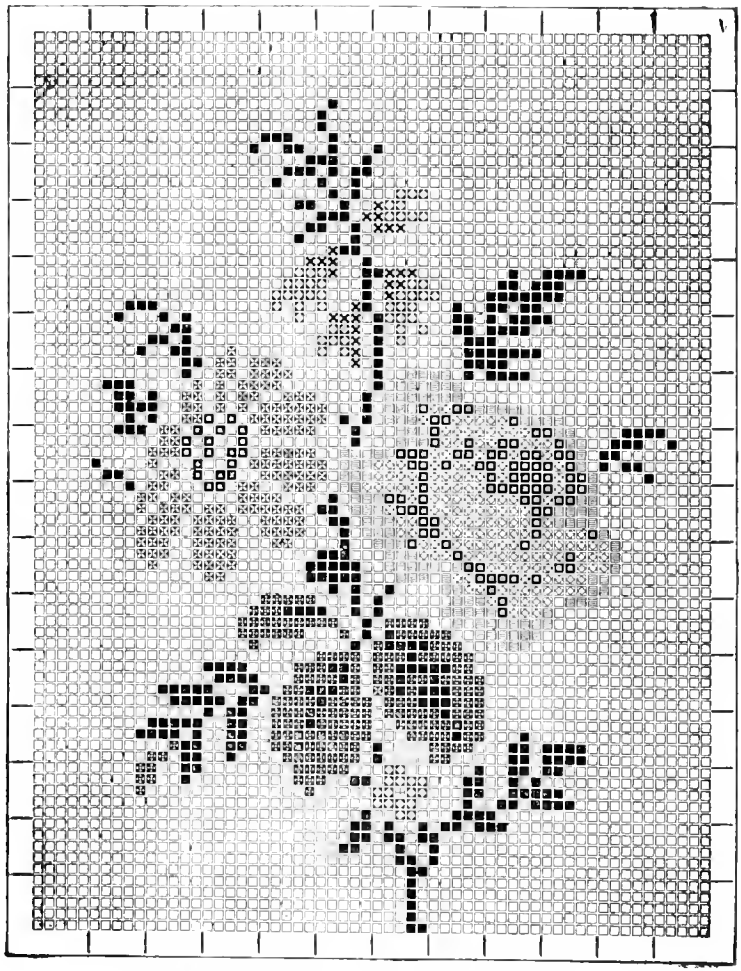
FANCY PATCHWORK.



POINT RUSSE PATTERN.



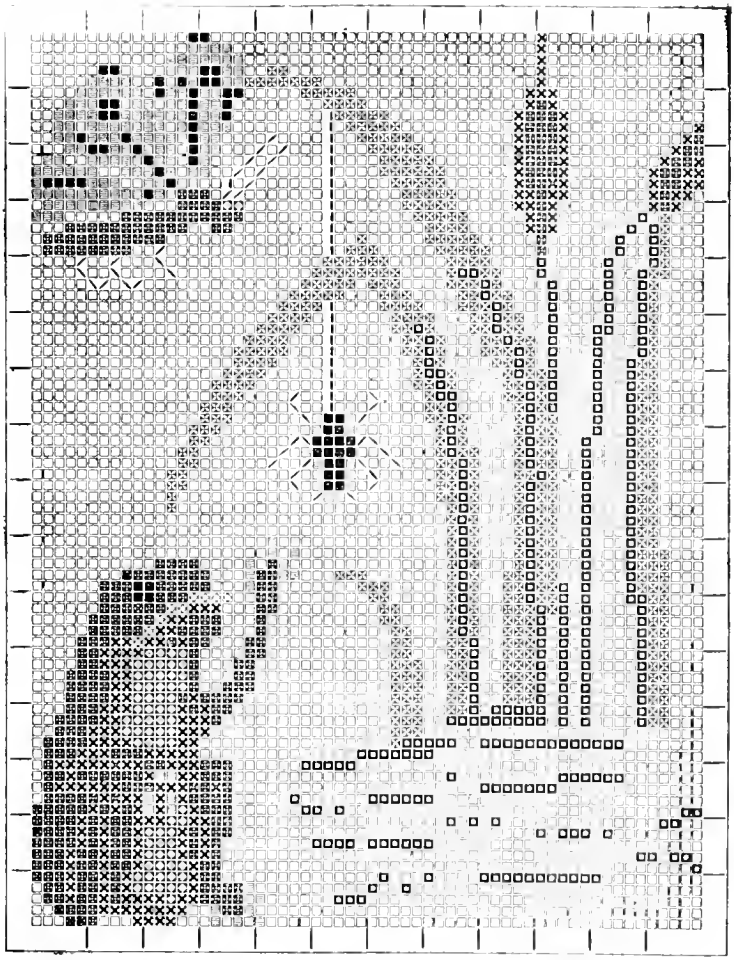
POINT RUSSE PATTERN.



■ Dark Green.
▪ Light Green.
◘ Dark Orange.
▪ Light Orange.
■ Dark Blue.

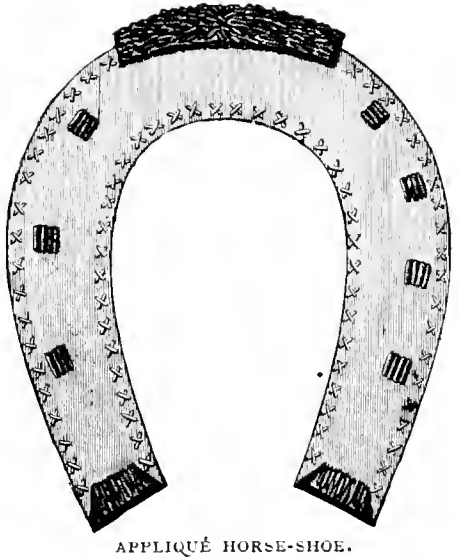
◘ Light Blue.
◘ Dark Yellow.
▨ Med. Yellow.
■ Light Yellow.

JAVA CANVAS TIDY PATTERN.



■ Black.
▣ Dark Brown.
✕ Brown.
□ Light Brown.
▢ Dark Green.
▦ Light Green.
▨ Yellow.
▩ Red.

JAVA CANVAS TIDY PATTERN.



APPLIQUÉ HORSE-SHOE.

APPLIQUÉ HORSE-SHOE.—The horse-shoe may be of cloth, felt, flannel, silk, plush, satin, velvet, or any of the materials in use for such purposes. This one is of pale blue felt, and is applied with yellow silk floss; the nails, top and ends of the shoe being done in satin stitch, while the outlining is in the ordinary cross-stitch. For covers, chair-scarfs, lambrequins for tables, baskets, mantles or shelves, this will be found a pretty design. It may also be utilized for many smaller articles, such as shoe-bags, whisk-cases, wall-pockets, etc. It is specially suitable for the corners of linen lap-robes for driving.

9180 3 x 8 15c

9101
3½ x 5
10c

9248 4½ x 6½
15c

9181 3 x 8 15c

9361
1½ x 2
5c

9130
1½ x 2½
5c

9108
4 x 5
10c

9199
1½ x 1½
5c

9147
4½ x 7
10c

9209
5 x 6
10c

ILLUSTRATIONS OF STAMPING PATTERNS.

650
12x12 25c

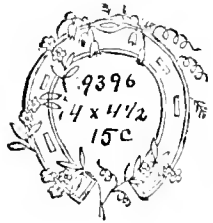
649
12x12 25c

7214
6x9 - 15c

7218
7x11 20c

9298
6½x6½ 20c

9299
6x9 - 15c


9396
4x1½
15c

9135
3½x5 - 10c

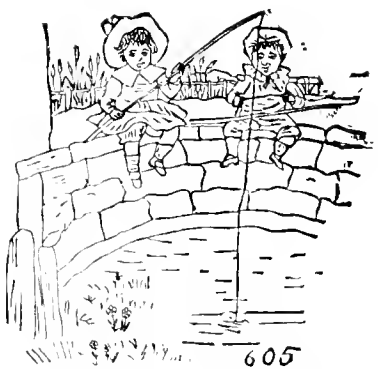
9397
5x5½
15c

644
11X14
30¢

OLD CROSS PATCH.

667 9X14 35¢

X266
4X8 10¢



605
8X9 25¢

660
8X12
25¢

665
10X12 25¢

X284
10¢

THIS LITTLE PIG WENT TO MARKET

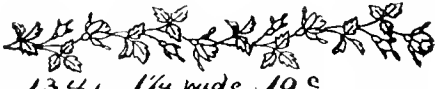
830 7X10
25¢

X283
7in 10¢

356 10 x 17 25c

9411 14 x 8 10c Clematis

1344 5in wide, 20c



1341 1¼ wide 10c

1277 6x25 25c

9532 3x5 5c

7240 5x12 20c

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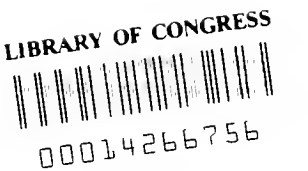
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